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**Emerging writing practices in post-compulsory
secondary education: an investigation into the
'review' task of the Certificate of Personal
Effectiveness (CoPE)**

Master of Research (MRes)

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I would like to say a big thank you to the many people who maintained my sanity throughout this project - particularly my lovely husband, Tom, and my beautiful daughter Molly... you guys rock. Massive gratitude also goes to my wonderful supervisors Dr Mary Lea and Dr Theresa Lillis... thanks millions!

Abstract

Pressure to address the perceived skills shortage of school and university leavers has resulted in a greater focus on developing and assessing personal skills in post-compulsory education, such as Personal Development Planning (PDP) in higher education. As a consequence, 'new' forms of writing and assessment are emerging alongside more traditional genres, which is arguably causing tension and confusion for students and teachers as they adapt to these new ways of writing. This project addresses this tension by examining a specific case of '**emerging writing**', the 'review' form from the Certificate of Personal Effectiveness (CoPE) in a secondary school sixth form, within an **Academic Literacies** framework and is positioned within the context of the **transition** between school and university. This project examines what the CoPE review looks like and explores students' and teachers' perceptions and understandings of it. The findings show that students and teachers have unclear and varied interpretations of what the function of CoPE 'review' is, how it 'should look' and where it fits in the spectrum of genres regularly practised in secondary education. These reactions suggest a lack of understanding of how to approach this 'new' way of writing and, therefore, provides poor training for the '**reflective writing**' that is required in PDP in higher education.

KEYWORDS: emerging writing, Academic Literacies, transition, reflective writing

**Emerging writing practices in post-compulsory secondary education: an investigation into the
'review' task of the Certificate of Personal Effectiveness (CoPE)**

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CHAPTER 1

Introduction

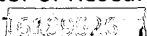
The last decade has seen the growth of critical interest in the established assessment practices and text types commonly employed in contemporary British education. In particular, the Academic Literacies movement in the UK has generated discussion about academic writing and placed the writer at the centre of the debate (Lea, 2008; Lillis & Scott, 2007). This debate represents a shift in the ways of talking about academic writing and approaches to research and has provided an alternative epistemological lens through which academic writing can be viewed as contextualised social practice.

In addition to research into students' writing other stakeholders have pressed their interests on policymakers, the effects of which have arguably influenced the development of emergent forms of writing. External voices, such as the Confederation of British Industry (CBI), have fervently lobbied government to raise awareness of the perceived skills shortage of school-leavers which reduce the employability of young people (CBI, 2007). A consequence of these developments in British education has been the emergence of a variety of initiatives designed to address personal skills development, such as Personal Development Planning (PDP) in higher education and the Key Skills strategy in the 14 – 19 sector. PDP allows formal assessment of personal and 'life' abilities in the academy, which theoretically strengthens the portfolio of skills that students take from their university courses. Similarly, the Key Skills agenda is promoted by the government as "the skills that are commonly needed in a range of activities in education and training, work and life in general... once you've got them, you can use them in different situations" (Directgov, 2009). Key Skills are not usually offered in mainstream secondary school and are more commonly found in vocationally-oriented courses.

It is important to note that while PDP and Key Skills share some fundamental principles, they operate in significantly different contexts and are not the same. However, PDP and Key Skills do have some apparently similar writing requirements in common which students have to engage with in order to successfully meet a specific set of assessment criteria. The Higher Education Academy (HEA) summarises PDP as:

"PDP embraces a range of approaches to learning that connect **planning** (an individual's goals and intentions for learning or achievement), **doing** (aligning actions to intentions), **recording** (thoughts, ideas, experiences, in order to understand and evidence the process and results of learning) and **reflection** (reviewing and evaluating experiences and the results of learning)."

(HEA website, 2009 – my highlighting)

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Similarly, assessment for the Key Skill *Improving own Learning and Performance* is executed through the 'plan, do, review' cycle which requires the student to undertake an activity that will provide a platform to assess an aspect of their personal development. The writing part of the task requires the student to formally record the task by completing a form that encompasses target setting ('plan'), critical incidents during the task ('do) and reflection on the task and their own involvement ('review').

These new formats have brought their own idiosyncratic challenges, one of which is the adaptation for students and teachers to the 'new' writing practices which have been developed to provide assessment strategies for these relatively new ways of writing. This is particularly relevant when viewed in the context of the transitions that students experience as they move between educational levels, the difficulties of which can manifest in students' writing. Previous studies have highlighted the complications some students face moving from school to university in relation to traditional forms of assessment, such as the essay, (Smith, 2004), yet there is comparatively little research into the new forms of writing that are surfacing, such as 'reflective writing'. 'Reflective writing' is a name often used to encapsulate the range of personal writing and associated assessment practices which are becoming more prominent in British education, particularly in higher education. This study will explore one particular part of the emerging writing discussed above, the 'review', as an example of a 'personal' writing practice that students are likely to be required to do at both school and university.

In order to explore the 'review' format I have chosen to use a specific Key Skills framework, the Level 3 Certificate of Personal Effectiveness (CoPE), which I posit, is the closest counterpart in secondary education to higher education's PDP. There is, however, a crucial distinction between PDP and CoPE in the terminology: while the HEA quote above specifically uses the term 'reflection', there is no clear guidance in the CoPE rationale of how the 'review' actually is intended to be perceived. CoPE is offered in some sixth forms as an additional qualification to run alongside the A Level syllabus and covers the six Key Skills. According to ASDAN, the awarding body that accredits and manages the award, CoPE "provides a framework for the development, assessment and accreditation of generic and wider key skills... [and] offers imaginative ways of accrediting young people's activities" (ASDAN, 2009). It is vital to note that ASDAN have produced CoPE as a framework, not a full curriculum, and institutions that use CoPE have free reign to put the course into practice as they prefer.

CoPE and PDP loosely share the assessment strategy of an assessed portfolio of evidence, which utilises the aforementioned 'plan/do/review' cycle, which can be seen as the introduction of a 'new' genre into

the traditional domain of essayist writing. From the Academic Literacies perspective, the introduction of such a new format into the established repertoire of writing practices in mainstream secondary education creates tension or “deep affective and ideological conflicts” according to Lea & Street (1998: 159). As a consequence, many writers struggle to find their ‘voice’ as they fluctuate between the established conventions of academic writing and adapting to the requirements of these newer forms. In contrast, PDP and Key Skills are marketed as simplistic ‘transferable skills’ (Directgov, 2009), with the underlying implication being that the writing can also be generically ‘transferable’ to other contexts. This unrealistic sentiment ignores the complexities of understanding and moving between different literacies, particularly when the issue of assessment is considered.

As this study is intended to be a pilot study for a thesis on the students’ writing and the transition between secondary and higher education, I believe that this dissertation can be seen as the beginning of a three year period of data collection and cyclical talk with participants and can be justified as ‘ethnography as methodology’ (Lillis, 2008 – see chapter 3 for a fuller discussion). It is critical to start with a specific instance of a writing type that students could potentially have experience of at both stages of the transition; CoPE is particularly relevant because many secondary school pupils do not necessarily have experience of the ‘plan, do, review’ cycle. In the context of this relative inexperience, I will examine how this ‘new’ form of writing is understood and produced by students and how it is perceived and taught by teachers. Therefore, the central aim of this study is to examine the nature and function of a specific case of emerging writing (the CoPE ‘review’ form) in a secondary school sixth form.

In order to achieve this aim, I will ask the following questions which constitute the objectives of this empirical investigation:

- What does the CoPE ‘review’ writing look like in this course and in what ways can it be described as ‘reflective’?
- What are students’ thoughts and attitudes towards the CoPE review? What do they think they are doing when they produce this kind of writing?
- How do teachers perceive the practice of writing in the CoPE programme?
- Do teachers feel adequately prepared/ trained to assess students’ writing in this course?

CHAPTER 2

Literature Review

(1) What is 'reflective writing' (as an example of emerging writing practices)?

Assessment strategies in education are subject to constant change fostered through research and practical experience. A significant addition to the assessment repertoire of many higher education courses has been a move away from a sole focus on cognitive skills to a more holistic package that includes communication and personal skills development. This could be seen as a shift from the traditional pedagogies and logical-scientific writing tasks, such as the traditional argument essay, to a more personal style of learning and writing. One such emerging practice is 'reflective writing', which is claimed to promote students' self awareness and encourages students to make connections between their own learning and their personal experience, aspects of higher education that have traditionally been seen as "side effects" (Toohey, 2002: 531).

However, 'reflective writing' remains a contentious and mysterious term. A significant practical issue is the "supposedly self-evident relationship between reflective practice and reflective writing" (Lea, 2008: 233). Across the practice-based literature, it is common for the assumption to be made that reflective writing is a 'natural' consequence of critical self-introspection. Other more theoretical approaches to the debate consider 'reflective writing' to be a site of identity formation, negotiation and potential conflict (Ivanič, 1998; Lillis, 2001; Creme, 2005). While some academics argue that contemporary 'reflective writing' is tantamount to the psychiatry-based confessionalism that has permeated modern western society (for example Bleakley, 2000a), others counter that reflection is necessary to assess the personal attributes that are necessary for certain professional roles, such as doctors (Toohey, 2002); health and social care (Hoadley-Maidment, 2000); and education (Diezmann, 2005). Indeed, the literature suggests that 'reflective writing' is increasingly being employed across the academy with PDP and in more 'academic' undergraduate courses, such as Anthropology (Creme, 2000); Mathematics (Beveridge, 1997); and Political Science (Jofeson, 2005).

A review of the literature suggests that there is very little research into 'reflective writing' as an assessed practice in secondary education. This may be due to the word 'evaluation' often being used synonymously to mean 'reflection' or could be the result of limited reflection-based assessments at secondary level. Consequently, I have reviewed the literature relating to 'reflective writing' in higher education as the participants of this inquiry are studying for A' Levels and are therefore preparing for

the transition between secondary and higher education. In order to engage in the debate surrounding the assessment of students' 'reflective writing', it is necessary to first identify which aspects of 'reflective writing' are most salient and to explore what the different arguments surrounding these issues are. There are four key areas that need to be examined: the terminology used to discuss, define and describe 'reflective writing'; the tension between theory and practice; the arguments for and against the assessment of 'reflective writing'; and the problematic philosophical concept of 'self'.

(i) Unpacking the discourse

The first difficulty encountered when approaching the debate surrounding 'reflective writing' in education is the expanse of terminology used throughout the education sector. In addition to the different names used to talk about 'reflective writing' (plan/do/review cycles, personal journals, learning journals, reflective diaries), there is also a small bank of vocabulary used to discuss the theory that underpins the debate. Firstly, the distinction between 'reflection' and 'evaluation' will be examined, followed by 'reflection' and 'reflexivity'.

The terms 'evaluation' and 'reflection' are used to describe the common act of reviewing past events and making judgements. However, there is a significant difference in these names: 'evaluation' requires a value to be assigned to a specific event, whereas 'reflection' requires a more holistic overview of how a specific event (or series of events) fits into the wider context. A second distinction in terminology is the use of the words 'reflection' and 'reflexivity' to describe the exploration of self within an educational context. Reflexivity is a term more commonly used in the context of research, referring to researcher acknowledgement of their impact on the research environment and overall inquiry (Hammersley & Atkinson, 2007). Arguably, the concept of recognising the significance of an individual's position within a learning context can also be applied to students' 'reflective writing'. Bolton (2001: 7) offers the following definitions of these contested terms:

"Being *reflexive* is focusing close attention upon *one's own* actions, thoughts and feelings and their effects; being *reflective* is looking at the *whole scenario*: other people, the situation and place, and so on."

Acknowledging the distinction between the notions of reflection and reflexivity gives an additional dimension to 'reflective writing' in education. Such tasks require students on a basic level to record their thoughts and opinions, hopefully moving from 'shallow' descriptive writing to 'deeper' levels of

analysis, synthesis and critique. By including and promoting the notion of reflexivity, Bolton (2001: 14) suggests that the student is coerced into developing a more holistic approach to reflection by separating introspection from the wider experience, possibly allowing for a more detached and 'healthy' perspective.

The implicit implication of Bolton's perspective is that writing is a 'natural product' of reflective practice. Bleakley (2000b), in contrast, views the relationship between reflection and writing as being connected on a much deeper and more complex level and advises caution when transferring the reflexive into written form. He views the focus on the 'I' in 'reflective writing' as likely to produce shallow, narcissistic exploration and argues that the personal-confessional genre cannot produce meaningful work or explore identities if an inappropriate approach to writing is used. The difference in perspective between Bolton and Bleakley on the matter of reflexivity is essentially epistemological. Bleakley argues that Bolton does not apply critical reflexivity to her humanistic position of promoting personal growth, nor to the writing process which Bleakley views as offering promises of 'revelations'. Bleakley's epistemological position is incongruent with Bolton's approach to reflection; instead he views writing as embodying ideas (p.12) and genres as the guiding force for reflection:

"...if reflective practice can operate not through writing but *as* writing... then the kinds of writing employed will constitute the kinds of reflection enacted. Flat, literal, instrumental and technical-rational writing will produce similar styles of reflection and reflective subjectivities."

(p. 12)

Hobbs (2007: 409) similarly dismisses the application of such traditional approaches and warns that formulaic structuring of 'reflective writing' prompts can "raise questions regarding the validity and effectiveness" of such writing. Indeed, the formalisation of 'reflective writing' could lead to fossilisation of 'a writing practice' and diminish the creative potential that Bolton argues is inherent in such emerging texts.

(ii) Theory v. Practice-based research

A review of the current literature informs us that there are two broad areas of research around 'reflective writing': theory-based and practice-based inquiry. The professional and practical aspects of education award primacy to action research approaches to inquiry and this type of research is well-represented in the literature on 'reflective writing' (O'Connell & Dymont, 2006; Toohey, 2002; Diezmann, 2005; Beveridge, 1997). Many of these studies have explored the implementation of

'reflective writing', usually learning journals, as a pedagogical and assessment tool (formative or summative) to encourage learner autonomy and deeper learning. An alternative focus is a purely theoretical inquiry, investigating the models of cognition and affective factors that support the application of 'reflective writing' into the curriculum or the philosophical perspective of the endeavour (Bleakley, 2000a; 2000b).

Although such inquiries are distinct in their approaches, practice and theory are certainly not divorced. In fact, these two differing perspectives can be seen to symbolise the tension in education between the underpinning foundations and practical applications of modern educational research. Action research is largely carried out by practitioners in the field who have found an area that would benefit from being researched based on their own practical experience. Theoretical pursuits, in contrast, are the domain of researchers who apply the pursuit of academic inquiry to practical situations. The relationship between practice and research is political and can lead to conflict (Hammersley & Atkinson, 2007), however the literature reviewed in this study has mostly been produced by practitioners in the higher education sector, indicating that they are writers who are both practitioners (lecturers) and have research experience.

An oft-cited justification for implementing 'reflective writing' strategies in higher education courses is to follow Schön's (1983) model of the 'reflective practitioner' (cited in Diezmann, 2005; Hoadley-Maidment, 2000). The role of 'practitioner' is central to the use of 'reflective writing' in professional and practical courses; accordingly it is questionable whether Schön's model is relevant to the mainstream education. However, if we take the view that language is praxis (Bleakley, 2000a) with students, therefore, as 'practitioners of studying and language', it is possible to justify the application of Schön's model to students' writing. Indeed, a focus on language is vitally important when discussing the nature of 'reflective writing' and is arguably under explored in the body of literature on 'reflective writing'. Hoadley-Maidment (2000) adopted Swales' (1990) notion of discourse communities to explore how integral language is to 'reflective writing'. Hoadley-Maidment reminds her reader that students need to be socialised into discipline-specific communities, and particular attention should be given to the specific lexis and genres students are expected to master. Indeed, according to Hobbs (2007: 406), becoming critically self-aware, and by association being able to write in this way, is an acquired skill and "not every individual is necessarily capable of engaging in critical reflection". Hoadley-Maidment argues that students need 'safe' environments whereby new language and formats can be practised as proficiency in either reflection or writing cannot be taken for granted (2000: 167-8).

Placing language at the centre of the inquiry of reflective writing is vital if we are to move away from making simplistic assumptions about the relationship between reflection and writing. In their exploration of literacies in further education and beyond, Ivanič et al (2007) discuss the use of learning logs, which fall under the umbrella term of 'reflective writing', and claim that they "seem to be thought of as a 'natural' form of self-expression" and surmise that students struggled with this kind of writing (p. 187). Placing an assumption of transparency between reflecting and writing denies the writer the opportunity to learn and can create a barren and unsafe space in which to write. This caution is particularly significant in the context of 'reflective writing', where the writer may be asked to commit a discussion of their personal life to paper and for assessment. Ivanič et al suggest that a skills-based approach to teaching writing (also see Lea & Street, 1998) is inadequate in the context of 'reflective writing' and call for lecturers and students to develop "a more explicit understanding of what is involved in adopting the *roles, identities and values* associated with being a reflective practitioner" (2007: 110). Focus on the linguistic features as part of 'reflective writing' would undoubtedly complicate the task, and would almost definitely impact on teacher and student workloads, but could help to bridge the gap between the underpinning theory and practice of 'reflective writing'.

(iii) What are the current debates regarding the assessment of students' 'reflective writing'?

Leaving the academic issues surrounding 'reflective writing' to one side, the literature also reports other issues of a more practical nature. The validity of assessment is a key issue in the debates surrounding 'reflective writing', and arguments from both sides will be briefly examined.

a) Arguments for the assessment of students' 'reflective writing'

The rationale behind the support for assessment of students' personal writing is practical; it provides an impetus for students to complete reflective tasks. Without the formalisation of reflection in the curriculum, it is likely that students would prioritise other activities that lead to formal assessment, and probably not engage in the kind of reflection that the tasks are designed to facilitate (Toohey, 2005: 532). Creme (2005: 292) suggests that the parallel between peer reflection and peer reviewing, which is an inescapable aspect of academia, can also be used in support of the argument for assessment. Perhaps the most influential factor in promoting the assessment of 'reflective writing' is the teacher/ lecturer. 'Leading by example' is vital to engaging students with 'reflective writing'; according to O'Connell & Dymont (2005: 684) positive delivery from lecturers is vital towards the success of this measure becoming an established assessment strategy.

b) Arguments against the assessment of students' 'reflective writing'

On the surface of the debate, the reasons discussed above provide a platform of support for the assessment of 'reflective writing'. However, under the surface lie more complex issues relating to identity, workloads and lecturers' capacity to assess such personal writing.

The most practical concern relates to both the students' and lecturers' workloads. Integrating a 'reflective writing' into any curriculum will impact on the writing load, whether it is an addition or a replacement to other strategies of assessment. A general problem for many students, related to all types of academic writing, is knowing what and how to write (Lillis, 2001). For students, mastering a new textual practice can obstruct the reflective process, placing a greater emphasis on 'doing what is wanted' rather than developing the reflective skills required. Indeed, Creme (2005: 291) writes that "the assessment regime had, it seemed, killed off the qualities that the work itself was designed to foster." For the lecturer, the assessment load is already substantial. There is concern that assessing 'reflective writing' will not only result in longer hours (Toohey, 2002; Creme, 2005), but also ask more of the lecturers than they feel able to give. Most educators are not language or communication specialists and may not feel that they have sufficient expertise or confidence to be 'experts' in anything beyond course content (O'Connell & Dymont, 2005: 685).

In addition to concerns over workload, the primacy given to the writing process can also impede students' identity work. The notion of a safe and creative space can be compromised if the format is felt to be prohibitive. O'Connell & Dymont (2005) offer alternatives to the written text, suggesting that video journaling, scrapbooks and audio diaries can also function as reports of reflection and lighten the writing load for the students. Offering a range of tools allows the student to choose the best format for them to present their 'selves' and embrace the reflective process without the pressure of conforming. However, assessment of these substitutions would require changes to the assessment criteria and could prove more difficult to mark.

A further concern with identity is the potentially repressive force of the assessor. Academics have questioned how creative and 'honest' students will be if they know their 'reflective writing' is going to be assessed (Hargreaves, 2004). According to Creme (2005) the assessment of 'reflective writing' raises an epistemological issue. In order for fair and valid assessment, it is essential to have strict criteria by which to judge the material produced. This invokes the positivist notion of 'good' versus 'bad' writing,

which stands in conflict with the constructionist perspective of appreciating the value of reflection (p. 293) and prompts the question of who is 'qualified' to set assessment criteria and what should be included. However, without criteria assessment becomes a subjective judgement and threatens the validity of the course. The tension between these two epistemological stances clearly needs careful consideration and negotiation before being implemented.

The literature deals with differing views regarding the value of 'reflective writing' and its assessment. At the foundation of this conflict are the different epistemological and ontological perspectives that underpin different variations of 'reflective writing'. One approach is a realist-positivist 'discovery' method (Denzin, 1997), whereby the 'self' can be discovered through critical introspection. The 'opposite' is the post-structuralist model, which views the student writer as the constructor of identities within their writing. Irrespective of the epistemological tension in these two generalised approaches, 'reflective writing' is often promoted as providing a 'safe' space through which identities can be crafted, negotiated and amended (Bolton, 2001).

An alternative view of 'self' is presented by Ivanič as "discoursally constructed identities" (1998: 215). Ivanič defines 'discourse' as "the mediating mechanism in the social construction of identity" (ibid: 17) and reminds her reader that the 'self' "should not be conceived of as something to be studied in isolation, but as something which manifests itself in discourse" (ibid: 18). If we view 'reflective writing' as an instance of 'discourse' then we need to at least be aware that there are a multitude of social practices which influence the writer's 'voice' and the reader's reception. Lillis makes an important distinction in the ways that writers present their 'self' or 'voice' in their writing: "voice-as-experience and voices-as-language" (2001: 46). 'Voice-as-experience' represents the writer's life experiences and embedded identity and 'voices-as-language' are the specific linguistic features (words, phrases) which represent the writer's "habits of meaning". Lillis reminds us that the notion of 'voice' is not restricted to the writer but also encompasses the 'voice' of the prospective reader who is being written to/for (ibid: 46), consideration of which makes meaning making more complex. Therefore, an over-simplified rationale, such as the 'transferable skills' mandate of Key Skills, or belief in the 'fixed, findable self' demeans the intricate and complex nature of the ever-evolving 'self'.

Ivanič identifies four aspects of 'writer identity': *autobiographical self*, *discoursal self*, *self as author* and *possibilities for self-hood* (ibid: 23), of which I suggest the autobiographical self is most aligned with 'reflective writing'. Ivanič views academic writing "as a site of struggle in which writers are negotiating an identity" (ibid: 332) which, in some ways, is perhaps more profound when the context is narrowed to 'reflective writing'. The 'standard' difficulties with academic writing (meeting strict conventions, writing as an 'expert') are subverted and the writer is challenged to write a personal and honest piece of writing (to be autobiographical) whilst being mindful of the assessor and assessment criteria evaluating their writing and their 'inner thoughts'.

This conflict in shifting identities, alongside a level of epistemological unease, makes writing reflection a tricky task. From the perspective of the teacher/marker, this shift in identities is also relevant; assessing 'reflective writing' requires a modification of identity from discipline-specific content marker to a mediator of thoughts, opinions and feelings. Neither are easy tasks; both represent the complexities of transferring reflection into writing. In order to explore 'reflective writing' from a social practices perspective, it is necessary to use a conceptual framework that facilitates an inquiry at the interface of text and epistemology. I believe the Academic Literacies approach meets this requirement. Lillis & Scott (2007: 7) suggest that Academic Literacies "constitutes a specific epistemology, that of *literacy as social practice*, and ideology, that of *transformation*". This 'practices approach to literacy' (Lea & Street, 1998) has been used to provide a space which allows a dialogic exploration of writers' actions and assumptions underpinning the process and product of academic writing. The application of such an approach to the CoPE 'review' should contribute to and add a further dimension to the ways that Academic Literacies have been used to study writing across education.

CHAPTER 3

Methodology

In order to explore students' writing in an emerging genre within a secondary education institutional context, it is necessary to explore the textual product within the situated context of production. I have chosen to use Academic Literacies as the conceptual framework for this inquiry and as an appropriate epistemological lens through which to examine the CoPE 'review' and the impact this new form of writing has on students and teachers. Adoption of this theoretical stance should allow for more holistic and in-depth inquiry into how students approach the CoPE 'review', both practically and psychologically; and how teachers perceive the effectiveness of the 'plan, do, review' cycle.

In terms of methodology, ethnographic research methods complement the epistemological and ideological position of the Academic Literacies approach. Ethnography is in part defined by a more long-term development of the researcher-participant relationship, which creates 'richer' data than textual or discourse analytical methods could access. Lillis (2008) ascribes three levels of value to ethnography in academic writing: *ethnography as method*, *ethnography as methodology* and *ethnography as 'deep theorizing'*. Lillis posits that the distinction between the first and second levels of ethnography is the temporal length of the study and the 'width' of the data collected is greater as a methodology, which in turn "opens up richer opportunities for developing contextualised studies of academic writing [than ethnography as method]" (2008: 362). If this dissertation is seen as the beginning of a three year period of data collection and cyclical talk with the same participants it can be justified as 'ethnography as methodology'.

Green and Bloome similarly offer a distinction for educational ethnographic inquiry: *ethnography of education* and *ethnography in education* (1997). *Ethnography of education* is the study of "what counts as education to members of the group and to describe how this cultural practice is constructed within and across the events and patterns of activity that constitute everyday life" (p. 186). *Ethnography in education*, in contrast, frames 'education' as both a physical and intellectual site to be explored, guided by "educational questions, purposes, needs, and concerns..." (p. 186). The collaboration of *ethnography of education* as an etic (outsider/researcher) approach and *ethnography in education* is an emic (insider/participant) approach. Therefore, the collaboration between an outsider (me as researcher) and insiders (students and teachers) could potentially strengthen the validity of the data and broadening the scope of the project to view the phenomenon from multiple perspectives.

The Certificate of Personal Effectiveness has been chosen for this study as a site for exploring a specific instance of what could be classified as 'reflective writing' as it provides an example of writing that is similar in form and function to PDP writing in higher education. In the school that used for this study as a research site, CoPE is a compulsory course for all Year 12 students, encompassing the following six skills: *Working with Others, Problem Solving and Improving own Learning and Performance, Research, Oral Presentation and Discussion*. All six skills have to be 'successfully' completed and evidenced in a portfolio in order to achieve the qualification. Three of the six skills (Working with Others, Problem Solving and Improving own Learning and Performance) require the prescribed format of 'plan, do, review' paperwork to be completed as evidence of completion. ASDAN have included a template of this format in the Student Book alongside an exemplar completed version (see Appendix I).

Using the Academic Literacies approach, I wanted to examine the CoPE writing as 'situated social practice in context'. In order to contextualise the writing, I interviewed the student and teacher participants to explore perceptions of the nature and purpose of the CoPE review writing. In this way, according to Lillis & Scott (2007: 11), academic literacies "challenges the textual bias" of other approaches to research of students' writing, such as models of discourse analysis. The contextual information collected from these interviews in combination with the textual analysis provided 'richer data' than would have been possible with a single-method approach to research, and presented a platform from which the relationship between the specific CoPE context and the umbrella term of 'reflective writing' could be examined.

The research design and goals of this project require a particular epistemological and ideological approach that complement and facilitate the exploration of issues such as writer identity and perceptions of writing and assessment processes. For that reason, alternative methodologies such as a hypothesis-led experiment were rejected on the basis of an epistemological mismatch. With regards to the textual analysis, there were several different approaches which I could have employed, such as Systemic Functional Linguistics (Halliday, 1994) which would have provided a specific linguistic framework within which to work. Due to the small-scale nature of this particular project, I decided that this method of textual analysis would be unjustifiably time-consuming and would provide a linguistic focus which could have over-shadowed the qualitative nature of this study. Using a less structured approach to the textual analysis with the goal of allowing the themes to become apparent throughout was more advantageous than imposing strict pre-set criteria on the texts, thus facilitating a more emic approach to this part of the analysis.

Ethical considerations

As with any inquiry, the issue of ethics needed to be considered and anticipated before embarking on this project. Given that this project is exploring writing practices in a secondary school context and using school children as participants, it was particularly necessary to secure approval from the Open University's ethical committee (see Appendix A). Ethical approval was granted in late May 2009, which meant I was then able to start the data collection process.

Hammersley & Atkinson offer five ethical issues that they claim are characteristic of ethnographic inquiry: informed consent, privacy, harm, exploitation and consequences for future research (2007: 209). In view of Hammersley & Atkinson's summary of the five issues, I do not consider this project to have caused psychological or physical harm or to have exploited any of the participants. Consequently, I will focus on the remaining three areas.

Informed Consent

It is common practice in research to seek consent and to provide information about the nature of the inquiry in order to ensure that the participants know what they are expected to provide as part of their contribution and, vitally, to know that they are able to withdraw their permission before a set deadline (1st September 2009). I asked all participants to sign a consent form (Appendices B and C) and giving an information sheet (Appendix D). In addition, I also sent a letter home to the students' parents (Appendix E) as all the student participants were under the age of 18. The information that the participants were provided with was a fairly comprehensive account of the planned inquiry at the start of the project, although small details have changed since issuing the letters (for example, the title has changed from 'reflective writing' to the more specific focus of 'CoPE review writing'). The participants were also advised that this project was conducted in accordance with the British Educational Research Association (BERA) guidelines and were provided with the BERA website address. Furthermore, all the participants were given the names and contact details of my supervisors for further details or to voice concerns. These steps ensured that the participants were well-informed before they signed the consents forms.

Privacy

A critical ethical consideration is the participants' right to anonymity. This was particularly salient to this project because both students and teachers were involved and they may have felt unable to give open and honest disclosures if they thought the collected data was going to be personally and publicly attributed. Therefore, all the data was anonymised. Some researchers believe that there is an ethical

obligation to give participants an opportunity to review and possibly revise their portrayal prior to publication. Due to the time constraints attached to this project, I chose not to give full control over the data to my participants before submission; instead a summary report of the study will be made available.

Consequences for future research

Hammersley & Atkinson warn that “research that is subsequently found objectionable by the people studied and/or by gatekeepers may have the effect that these and other people refuse access in the future” (2007: 218). I needed to remain mindful of the ethical consequences and potential conflicts of interest with both projects and all the people involved, not only the actual participants, particularly as I am intending to use the same secondary school as a research site for my PhD. For this reason, I will provide the school with a summary report of my findings after submission to ensure that they are informed of the developments in my research and to provide a medium of communication to promote a good working relationship.

CHAPTER 4

Collecting and analysing the data

As discussed in the previous section, I consider the current project to be part of a longitudinal ethnographic style inquiry, including my PhD which I am due to start in October 2009. In order to enable the aforementioned ethnographic research design, I followed these steps to collect the data:

- I collected 15 anonymous examples of the 'review' form for the Working with Others module (see Appendix H for an example). This is the final stage of a three-part format designed to provide evidence for assessment
- I collected related course materials: ASDAN-produced CoPE Student book (including the exemplar and blank 'plan, do, review' proforma (see Appendices I & J) and the ASDAN CoPE website
- I conducted and recorded 1 focus group interviews with 6 of the 15 student participants (see Appendix O for student profiles)
- I conducted and recorded 1 focus group interview with 4 members of the staff involved with the delivery of the CoPE programme (see Appendix P for the teacher profiles)

The rationale behind the choice of these methods was primarily based on Hammersley & Atkinson's argument for the triangulation of data to strengthen the validity of the findings, as they state "...different kinds of data have different likely directions of error built into them" (2007: 183). Therefore, through a combination of textual analysis and interviews, it was possible to examine what was actually done and what the participants thought they did. Furthermore, the inclusion of teachers' perspectives allowed an additional dimension through which to explore a new way of writing in secondary education. I also collected documents from the field (CoPE students' book, CoPE standards booklet, the school-designed CoPE curriculum) and made field notes on observed elements of the planning and organisation of the CoPE course within the research site to gain a better understanding of the course itself and how it was run.

The participants in this study were recruited via their CoPE sessions and the whole year group was invited to participate. Of 124 students, 15 elected to participate. All the staff members who teach on the CoPE programme were asked to participate and 4/6 agreed. They signed a consent form (Appendix B for students, Appendix C for teachers) and were given an information sheet (Appendix D). I also sent a statement of intent to the students' parents to satisfy the school requirements, as all the student participants were under the age of 18 (Appendix E). There are significant limitations to this method of

soliciting participants. It should be noted that the sample was comprised of willing students which suggests that my participants were the more motivated students of the year group. Furthermore, if a higher number of students had volunteered, I would have had to have sampled from that cohort and offered alternative ways to participate for those who were not selected. Of the 15 participants who contributed their writing, only six students were used in the focus group for the practical reason of minimising the transcription time.

The questions were semi-structured; following a pre-set list of questions (Appendix F for students, Appendix G for teachers) but with flexibility to allow useful themes to be elicited and expanded upon. This reflexivity is representative of the ethnographic approach that I wanted to follow. Although Hammersley & Atkinson (2007: 117) discuss the association between ethnography and unstructured interviewing, I felt that I, as the researcher, needed to be more 'prepared' with the student participants as I couldn't predict how they might have reacted during the interviews. I elected to use a focus group, as opposed to one – one interviews primarily because the data collection period clashed with the participants' exam period and it was difficult to arrange individual participation. In addition, the age of the participants (17-18 years old) was also a factor as I felt that the students would feel less inhibited if interviewed within a group of their peers.

In consideration of the social dynamics of a one to one interview situation, I decided that my position as a relatively unfamiliar 'expert outsider' could have had an inhibitive effect on the participants and obstruct the data collection process. I followed Kamberelis and Dimitriadis' assertion that "focus groups allow researchers to see the complex ways in which people position themselves in relation to each other as they process questions, and topics in focused ways" (2005: 904). In this way, I could observe the co-establishing of meaning within the group as they discussed the CoPE writing practices and the participants were able to draw ideas and confidence from each other. For the teachers, I was mindful of their busy schedules and the limited opportunities they would have to participate in my study, particularly as the data collection took place during the busy summer exams period. For this reason, I decided to conduct a focus group with the four teachers as this would take less time than individual one to one interviews and would also provide a useful forum for the teachers to come together to discuss CoPE, an opportunity that was not often available due to their hectic and conflicting schedules.

In order to analyse the data, it is first necessary to review the research questions:

- 1) What does the CoPE 'review' writing look like in this course and in what ways can it be described as 'reflective'?
- 2) What are students' thoughts and attitudes towards the CoPE review? What do they think they are doing when they produce this kind of writing?
- 3) How do teachers perceive the practice of writing in the CoPE programme?
- 4) Do teachers feel adequately prepared/ trained to assess students' writing in this course?

My approach to examining the first question was to examine the language collected from examples of students' completed 'review' pages compared with the exemplar offered in the CoPE students' book. The exemplar offered in the CoPE students' book (Appendix I) offers not only the structural template of the paperwork but also a suggestion of the language that is deemed by the examining body, ASDAN, to represent a 'standard'. I then turned to the student data and identified the commonalities and dissimilarities between their 'reviews' and the exemplar, pulling out the central themes that appear to constitute an 'approach' to the CoPE review writing. This influenced the questions I asked the students and teachers. Therefore, the process of analysis became iterative as "the ideas [were] used to make sense of data, and data [were] used to change [my] ideas" (Hammersley & Atkinson, 2007: 159). This is depicted in figure 1.

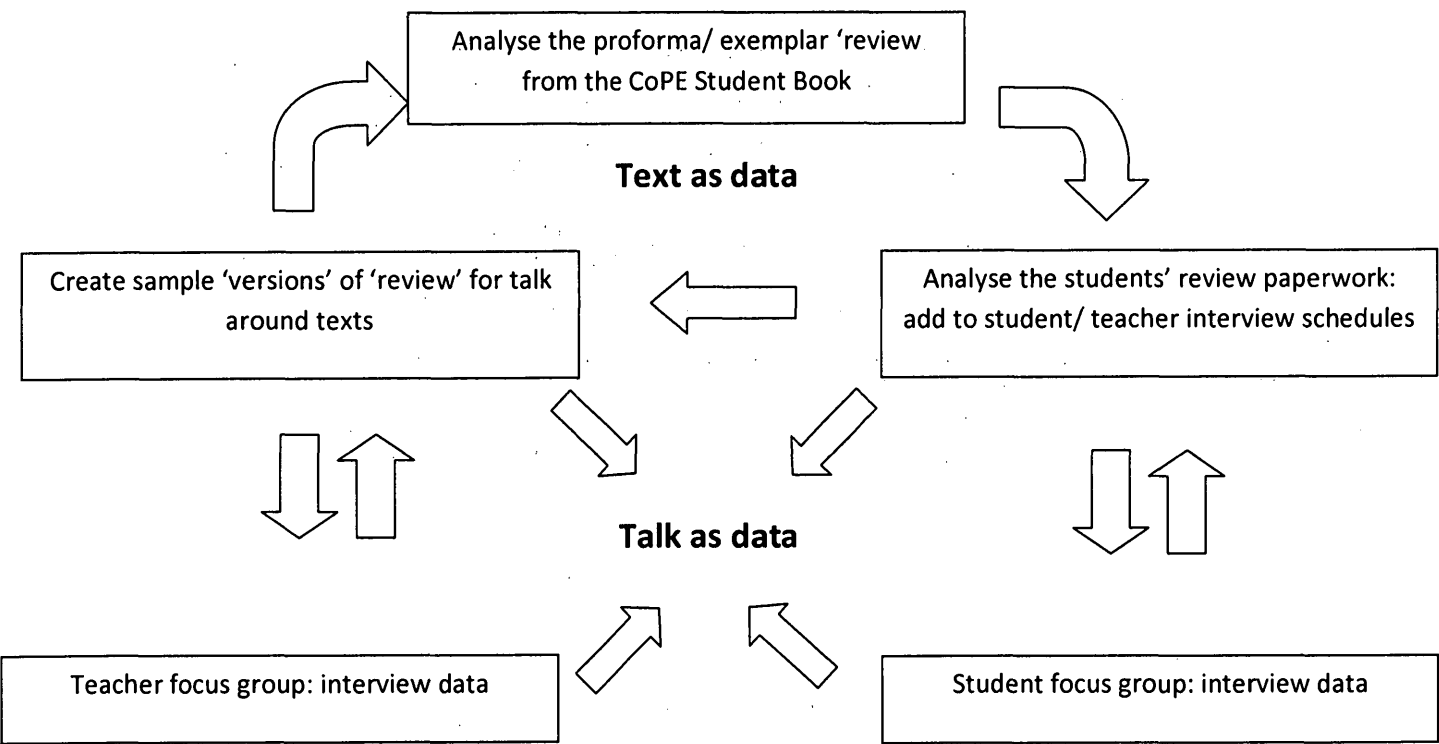
From a surface reading/ skimming of the students' texts, I constructed three sample 'reviews' to use in the student and teacher interviews to anchor the discussions in context. It was my intention to avoid using an anonymised student's text in the focus group as this could have had an inhibitive effect on the participants if they had recognised their own text under discussion. Instead I incorporated common elements found in both the students' texts and the exemplar and used these to frame the student and teacher interviews. The versions were exaggerated generalisations of the features that I identified in the first stage of analysis:

- Version 1 – an objective, highly passivised review (Appendix K)
- Version 2 – a lengthy review using many active constructions and personal pronouns, also mentions other people by name (Appendix L)
- Version 3 – a short, succinct review, employing a mixture of the features displayed in the previous two versions (Appendix M)

This strategy, in part, both helped to structure the focus groups and facilitated ‘talk around text’ (Ivanič, 1998; Lillis, 2009). According to Lillis, ‘talk around texts’ is a methodology that “reflects and enacts a commitment to collaborating with others and in particular a deep respect for students...” (2009: 185). Furthermore, the addition of textual ‘evidence’ to discussion positioned the texts deeply into the context and allowed richer data to be mined (as discussed in the following section).

The focus groups with students and teachers were audio-recorded and I took notes throughout these discussions. The recordings were then transcribed and the notes added a layer of context, facilitating analysis of the utterances within an observed situation and context. This interview data allowed me to examine and respond to the last three questions listed above, investigating students’ and teachers’ thoughts, attitudes and perceptions. The findings of the analysis are presented in the next chapter.

Figure 1: the iterative relationship between text and talk



CHAPTER 5

Interpreting the data

- (1) **What does the CoPE 'review' writing look like in this course and in what ways can it be described as 'reflective'?**

On the surface, analysis of the review exemplar suggested that it consists of three rhetorical 'moves' (Swales, 2004), which are summarised in Figure 2. It is arguable that these functional descriptors mirror the conventions used to conclude a piece of academic writing, for example:

- summarise the key elements of your argument clearly and concisely
- demonstrate how you've answered the question (you can do this by using the process and content words in the question title)
- perhaps (especially in a report) suggest what needs to be considered in the future.
("Skills for OU Study" website, 2009)

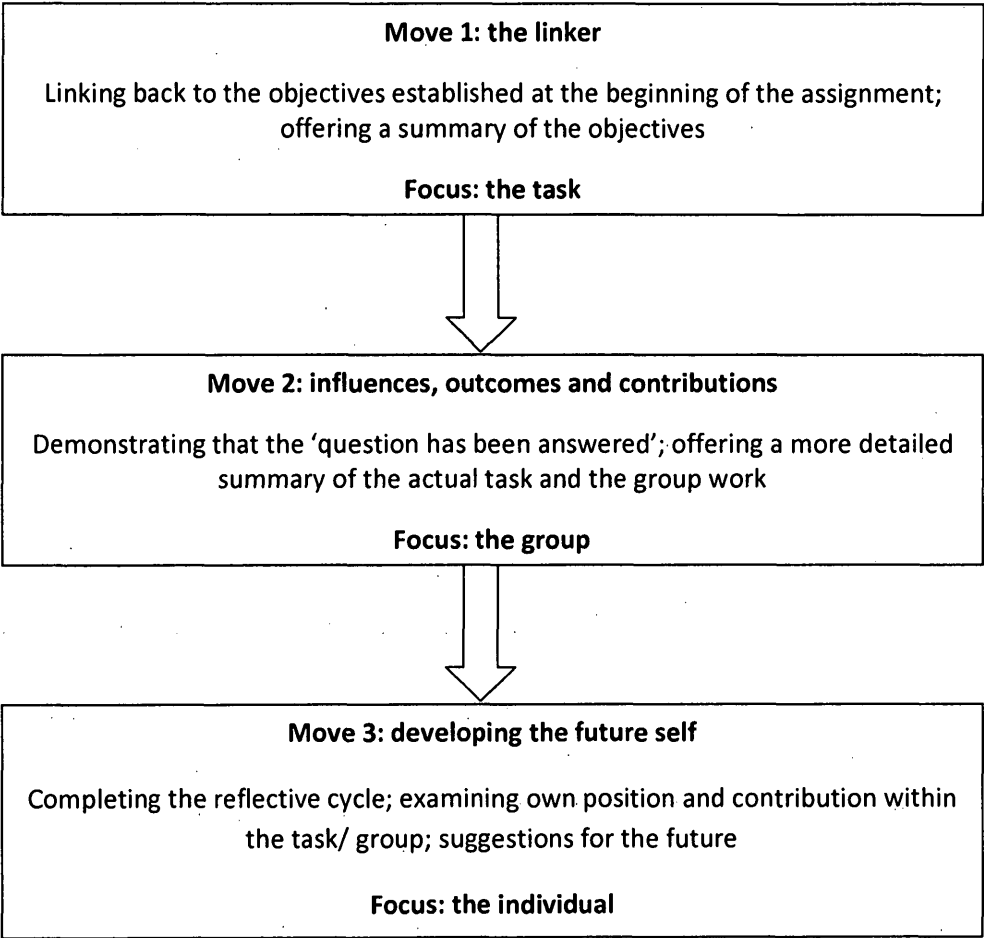
Therefore, the first has a *linker/ summary* function; a summary measurement of the key objectives, which textually and discursively refers back to the objectives set out in the 'plan' page. The second section, the *demonstration of answering the question* move, revisits the 'main body' of the task, in terms of a more comprehensive account of the influencing factors and contributions; whereas the third move has a *final comment* function; adding the final touches to the experience while offering a 'warning' or suggestion to the developing self for future improvements.

These three rhetorical moves are prominently signalled through the visual arrangement of the review form (see Appendix I), as the moves are separated into three distinct boxes. A possible rationale behind this design could be to assist the writers to systematically work through a thinking process that, theoretically, will lead them to completing a successful review. However, this arguably renders the text as formulaic and potentially uniform, and resonates with the warning issued by Bleakley (2000b) and Hobbs (2007) in that flat, instrumental writing will record flat, instrumental reflection.

Apart from the functional moves and visual features that structure the overall text, I also identified three themes from the exemplar, which I investigated by comparing the students' texts to the exemplar and through the interviews with students and teachers. These three areas can broadly be described as:

- **Writer positioning and voice**
- **Text length**
- **Stylistic choices**

Figure 2: the three rhetorical moves played in the CoPE 'review' form



Writer position and voice

I initially scanned the texts looking for linguistic features that would broadly describe the texts as personal or impersonal to give an indication of the students' 'voice' and indicate how they positioned themselves within the text. In a brief review of online university style guides for reflective writing, I found the following advice on the Canterbury Christ Church University website: "[reflective writing] may be quite informal and closer to everyday speech, using first and second person". I counted the number of personal pronouns used across the three moves (Appendix N) which showed that the students had generally used a variety of personal pronouns across their reviews. I was also interested to explore how the students had positioned themselves within their texts, which could indicate whether the students viewed the review as a group exercise or an individual exercise. I found that the writers positioned themselves as *group member* (through the pronoun 'we') as often as they positioned themselves as *individual* (through the pronoun 'I'). Of the entire sample, only three writers used 'I' and 'we' with equal

measure; six writers had a higher use of 'we' than 'I' and the remaining six had a higher use of 'I' than 'we'.

If an informal style is to be held as a marker of 'reflective writing', the passive voice stands as a linguistic indicator of 'formal writing' (as it has connotations with scientific and academic writing and can be used to create a distance between writer and text, although this is far from an exhaustive account of when the passive voice can be used). I was interested in how many passive constructions could be found in the student's writing. I counted the number of passive constructions within the students' CoPE reviews and the results from this count (Appendix N) show that the majority of writers employed the passive to some extent (12/15), which suggests that there could be a conflict in the way that students' perceive this kind of writing: do they view it as a piece of personal or formal writing? This simple count also raised the more fundamental question about the students' understanding of language and texts: what understanding do the students have of the difference between using personal pronouns or passive constructions? Do students raid their linguistic repertoires to consciously make meaning or do they follow genres that they have previous experience of? These issues were added to the schedule of questions for the student interviews (see Appendix F).

Secondly, I wondered to what extent the students' writing had mimicked the exemplar, which has only one passive construction: "All the objectives were met" (Appendix I, line 1). I reanalysed the passive constructions to examine how many of the students' texts also used this phrase and found that the majority of the texts included "were met" (12/15). This then prompted me to question to what extent the students' texts imitated the exemplar. I only used the first sentence of each of the first move to measure the similarity between the texts as a full examination of the texts was beyond the time and word limit for this project:

Line 1 (move 1): "All the objectives were met and we were successful in organising and putting on a programme that the students enjoyed."

This analysis showed that although the words 'successful', 'success' and 'successfully' were used by 12/15 of the writers, only 8 of the writers used them in the first sentence. Furthermore, the passive construction "were met" was used by only 3 of the students in the first sentence, but a further 6 had used the phrase within the first move. This suggested that students had not copied the lexis or syntax of the exemplar on a sentence basis, but had lifted certain language and certain themes to fit the functions

of the three moves. A further dimension to this apparent imitation is dictated by the visual structure of the review form (the arrangement of three small boxes per question).

Text length

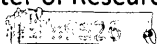
The exemplar presents a model of reflection that is relatively lengthy, in consideration of the physical space given to complete each 'move'. The first move in the exemplar is three sentences long, the second move is three paragraphs long (4 sentences) and the third move consists of two paragraphs (3 sentences). Visually, the writing in the second and third moves appears to be compact and 'fills' the space allowed. I wondered to what extent this length would be replicated within the students writing and whether they considered this to be part of the assessment criteria (see the section on students' interviews). Of the sample, all but one largely filled the space, albeit with differing degrees of content, depending on whether the text was handwritten or typed (see the following section for a fuller discussion). I wanted to explore the disparity between this text and the rest of the sample and how the students and teachers (assessors) perceived the relationship between the length and the 'effectiveness' of the text. This question also became part of the interview schedules.

Stylistic choices

Some stylistic choices mirrored the fluid prose of the exemplar and others deviated significantly away from the exemplar. The stylistic features that I will briefly discuss are the *formatting, structure and voice*.

The most visually obvious stylistic choice is that of word processed versus hand written text. The exemplar is word processed, and the students are recommended (but not obliged) to do the same. However, the stark majority (11/15) of the students' texts were hand written. This could have been a strategy employed to fill the space in the boxes. However, one of the participants told me that the text she had submitted was a draft copy. This raises a really interesting question about how the students perceive the 'review' form and how the writing has been presented to them. Drafting is common practice in A' Level courses, particularly for extended writing; therefore the possibility of students also drafting the CoPE review form is also feasible. If this is this case, it indicates that the CoPE review is not perceived as 'reflective writing' by the students as it is approached and produced in a similar way to the other established genres produced in school.

The second stylistic feature that appears to be significant is the manner in which the texts are constructed. The exemplar has organised the writing into paragraphs (although the paragraphs in the



second section are not separated by blank lines; although this was likely to be a result of the restrictive space). It was thus interesting to note that the students generally did not use paragraphs in the same way and 6/15 used bullet points to separate their ideas. At first I thought that perhaps these students had used bullet points because they are accustomed to using computers to write, particularly in using Power Point. I wondered if this stylistic choice was an indicator of how the students perceive the form and function of the CoPE review task. This again fed into the questions asked to the students.

The use of bullet points also relates to the final stylistic feature: voice. The use of bullet points and stilted note-style writing impairs the flow of the text and arguably represents a choice of form in which to make meaning. The remainder of the texts (9/15) employed a more fluid prose with full sentences. These choices could be interpreted as markers of emerging writer identity, or conversely could be seen as markers of genre-confusion. Ultimately neither of these possibilities could be 'proven' through textual analysis, but again provided material for the later interviews.

(2) What are students' thoughts and attitudes towards the CoPE review? What do they think they are doing when they produce this kind of writing?

Thoughts and attitudes:

Although the textual analysis described above shaped the interview schedule (see Appendix F); the main discussion point of interest for the students was the CoPE course in general and it was necessary to dedicate the first part of the interview to this matter. The importance of discussing this matter was clear from the first time I met the students; CoPE was/ is not a popular course and anecdotally the students had expressed great apathy and dislike of the course. This was a repetitive and strongly expressed theme throughout the focus group interview and by all of the students. The following extract encapsulates this feeling:

Sally: What do you think of CoPE in general?

Student 3: It's kind of pointless. It's 50 hours work for little reward.

Student 4: It's not worth what you have to do for it.

The negativity towards CoPE appears to be an influential factor in the students' attitudes towards the writing; however, there were also positive comments made about the potential benefits of the CoPE course and their comments suggest that it was organisational issues and a lack of positivity from their teachers that have shaped their opinions of CoPE. However, underlying the explicit comments about CoPE was, for some of the students, a deeper dislike and lack of confidence in writing in general:

[Responding to the question of what are the disadvantages of CoPE in general]

Student 5: The writing. It's dull. I'm not one to do writing.

Sally: And what do you think about writing?

Student 2: Well, I sort of find that it brings my marks down a bit having to write in prose because I only got like a C for GCSE English Language ... so it is really difficult ...

What do they think they are doing when they complete the 'review' form: reflective, evaluative or personal writing?

There is a lack of clarity surrounding the CoPE review with regards to what the function of the text actually is. I asked the students what they thought the purpose of the CoPE paperwork was:

Sally: What do you think you are supposed to do? What do you think is the point of this 'plan, do, and review'?

Student 5: Well you have to show that you have worked together to get the task done.

Student 2: I've been told we have to do it this way because if we actually want the qualification, if we want to actually work towards it at the end, we've got to have evidence that we did it all

These statements suggest that the students have no clear idea of the purpose of this writing beyond the practicalities of meeting assessment criteria. There was no demonstration in the students' focus group of any understanding of the critical thinking and self-evaluation implicitly required in the format.

A more productive way to explore the students' understandings and perceptions of the review format was to 'talk around texts'. I gave a copy of the three sample versions of the review form (see Appendices K, L & M) and asked the students to tell me to describe them. Version 1 was described as "quite to the point" and "more like analysis"; version 2 was described as "a bit long-winded", "repetitive" and "quite detailed"; and version 3 was described as "too short", "looks like they can't be bothered" and "straight to the point". This indicates that the students do assign positive value to the length of the document. I then asked the students which version was closest to the review that they had produced, with the result being that 4/6 students elected the objective, bullet-pointed model (version 1) and the other two students choosing the more personal, discursive model (version 2). The rationale given by the majority of students mostly referred to the style of the writing as opposed to the content:

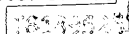
[Referring to version 1 (objective text)]

Student 3: I think this one's easier to kind of look at because it's bullet pointed and things like that. It's easier to...

Student 1: ...yeah it's easier to just glance over it, save you having to read through it all

Student 2: It's objective, like something you might see in a business report.

These statements again support the notion that these students have a vague understanding of the purpose and function of the review format. It is salient that the genre of 'business report' has been explicitly mentioned by student 2 above, as it is the only genre mentioned by name throughout the students' data. At no point was the word 'reflective' mentioned unless elicited by myself.



An additional 'issue' presented by the students was the inconsistency between the writing tasks required as part of the CoPE assessment criteria and the kind of writing that they are expected to produce in their A Level classes. The six students who participated in the focus group are studying a broad mix of art and science-based courses (see Appendix O), and they described the writing that they have to do as being predominantly exam practice, which suggests this is normal practice across the subjects the students are studying and perhaps across A Levels in general. This suggested lack of diversity could be seen as a barrier to developing an 'authorial self' (Ivanič, 1998) and is unlikely to endear the students to the practice of writing. The students spoke about having to write essays and do coursework, but appeared unsure of what text types they regularly practise in their classes. I asked the students how much instruction they received in terms of how to produce such texts in their chosen subject areas:

Sally: And how much instruction do you get in terms of how to write an essay, for example or a report in Chemistry?

Student 6: Yeah, at the beginning of the year I found it quite difficult because especially ... because nobody told us what to do and then when it came up to what we had to put in it, if you know what I mean, we had to learn for ourselves by getting things wrong.

Student 6 is clearly stating that she felt there had not been sufficient guidance given to writing by the teaching staff and that the students had had to develop their own strategies to 'get it right'. This raises questions about the effectiveness of the writing tuition offered in this particular context, which could easily be extended to the wider secondary sector context. However, that debate is well beyond the boundaries of this project, but raises issues that I could explore in my PhD.

I was also interested in whether the students had experienced writing in the 'plan, do, review' format before. Two of the students reported that they had to follow a similar structure for subject-specific coursework, but when questioned for detail it appeared that this was for experiments in Chemistry and Psychology. One student gave the following response:

Student 4: I don't think in the sense that it's been plan, do, review but I think we probably have all through secondary school ... but probably not the plan bit, just the do and review and we would have it planned for us a lot of the time.

Student 4 claimed that the CoPE 'plan, do, review' format is a relatively new genre for the students. I also attributed an underpinning message to this statement; that there is a lack of academic



independence given to students at lower levels of the secondary schooling system and this arguably impacts on the students' transition from lower school (GCSE) to the more independent sixth form. This is an area of research that I will explore in more detail in my PhD, yet it appears to be salient here if CoPE is considered to have a preparatory function to assist students through the transition from GCSE to A Level and then onto higher education. This is feasibly one of the first pieces of semi-independent work that the students have experienced so far in their educational experience and one that, according to the students who participated in the focus group, they did not understand or engage with:

Student 4: I thought it was pretty boring. I didn't put much thought into mine to be honest.

Following this line of enquiry, I was interested in exploring how much instruction and support the students felt they had received for the CoPE paperwork. There was a consensus from all the students that they had received no explicit assistance or guidance in completing the paperwork beyond being directed to the Students' handbook:

Sally: Did Ms X give you any advice or tips on how to fill this in?

Student 6: She didn't really give us any advice on how to fill it in but she did tell us to read the students' book as a start point if we had to so that's why I kind of used it.

Asides from the (lack of) advice from their teachers, I also asked the students whether they were familiar with the exemplar included in the Student book as I wanted to investigate the extent to which the exemplar was imitated or used for guidance when completing the paperwork. All the students said they had seen the exemplar at least once, usually in the first lesson and then ignored. Only one student used the exemplar to help guide her writing:

Sally: Did you read it [the exemplar] in detail? Did you feel like you needed some help to get started?

Student 2: Yeah because I didn't know how I was supposed to start or what I was supposed to... I didn't really know what they expected to put in the box

Although only one student admitted using the exemplar, I cannot be sure that my presence as an outsider did not prevent the students from admitting that they had used the exemplar or whether they had in fact approached the writing with relatively little guidance. The students' perceived lack of guidance for their writing also featured in the interviews with teachers.

The key words that encapsulate the students' attitudes, thoughts and opinions about CoPE, and the review form in particular are 'apathy', 'negativity' and 'disinterest'. Throughout the interview, the students made their dislike of CoPE clear, regardless of whether or not I was considered an outsider and they were perhaps not as candid as they would have been with their peers. The next section examines the data collected from the sample of teaching staff involved with the CoPE course.

(3) How do teachers perceive the practice of writing in the CoPE programme?

As indicated in the student interview, there is a sense of apathy, confusion and negativity towards the CoPE programme in general, and the writing practices by association, which is manifest in both what was said and unsaid in the teachers' focus group. Outside of the actual interview, all four of the teachers told me that they disliked teaching the CoPE programme and didn't think it was a worthwhile qualification. In the focus group itself, there was a marked lack of individual agency shown in the interview transcripts, as the majority of the responses to my questions were focused on what the students do or feel and there was an absence of teachers' self-evaluation. The projection of issues onto the students could suggest a lack of confidence in the CoPE course and perhaps their roles as deliverers of 'skills of personal effectiveness'. This was most marked in the defensive comments made by two of the teachers in relation to their own attitudes:

Teacher 1: I don't know. I can't remember. To be honest, I can't remember even now how I started it off in September, if I'm honest.

Teacher 2: I would say we spent more time making sure they were in good teams, they were working on their teams, and they were doing the actual activity and less time on making sure the forms were filled in properly.

The teachers also spoke at length about the difficulties they faced in teaching CoPE, with all staff members citing large classes as a principal reason for their dislike of the course. I also detected what I perceived as a general lack of understanding of the course structure, particularly the assessment criteria. This was apparent in the anomalies between the teachers' comments and the CoPE standards guidance.

With specific reference to the writing, the teachers' comments mirrored those of the students in many respects. They perceive the students as apathetic writers; one teacher asserted that the students view the CoPE writing as a "chore":

Teacher 2: They don't see it as an opportunity to show how much work they've done, they see it as something that has to be done and got out of the way so they take the bare minimum approach.

Teacher 4: ...they don't actually get that looking at what you've done and improving it for next time round is actually quite an important skill that teachers do and what most people in work do because in school they see even having to even redo a piece of homework as a massive chore ... So the review activity I don't think they like doing.

I was interested to know how the teachers view the CoPE 'plan, do, review' paperwork and whether it is congruent with the kinds of writing that they teach in their disciplines. I asked them whether the CoPE format was something they used in their lessons and the majority response was no, although one person classified it as having a "business style".

In terms of content, the teachers commented on the students' predominantly positive appraisal in the 'plan, do, review' paperwork and highlighted the absence of any critique:

Teacher 2: I think they think that if they say negative things then it's actually minus points but it's not it's actually better because it's more detailed

At this point of the analysis, two themes have become apparent regarding the perception of what the CoPE review is and where it fits in the spectrum of 'reflective writing', both of which correspond with the students' data. The 'business report' genre has been mentioned by both groups, which is marked against an absence of the term 'reflective' or 'personal writing'. Secondly, the teachers have noticed that the majority of the students' texts they have seen are predominantly or exclusively positive. In contrast, the exemplar clearly contains messages that are both positive and negative. This predisposition towards positive appraisal suggests that the students perceive positive texts as more 'successful' than critical ones.

I asked the teachers what they would expect to see in the review and the following criteria were given: "depth", "evaluation", "analysis", "assess", "make judgements", "make decisions". There was no mention of the 'personal' being included. This prompted the question of what the teachers thought the function of the 'review' form was:

Sally: So do you see the review as a piece of reflection, a piece of reflective writing...?

Teacher 1: Yeah... I suppose though that it's called an evaluation so it is an evaluation. But they have to reflect on what they've done.

Teacher 3: Reflect on what they've done. The whole model of reflecting, though, is to assess, you know, to make judgements, make decisions.

Firstly, I would assert that the review is not at any point in ASDAN's official guidance referred to as either an evaluation or a reflection, which supports my earlier claim that some of the teachers did not have a clear understanding of the course in general. The comment made by teacher 3 suggests a view of the 'review' as more evaluative (more structured, objective-based) than a personal reflection. The other two teachers did not know how they viewed this part of the paperwork and none were familiar

with the assessment criteria outlined by ASDAN (see the ASDAN website). This lack of agreement between the teachers, in terms of the purpose of the writing beyond evidence for the portfolios, is perhaps symptomatic of the general negativity towards the CoPE course.

In the teachers' focus group, it was again necessary to use the sample versions of the review paperwork that I used with the students in order to 'talk around texts'. I gave the teachers the three versions and asked them, as assessors, which they felt met the criteria best:

(Shows the three exemplars)

Sally: Which one would you say meets the criteria best?

Teacher 2: Go for the one with the most writing... it looks like an A to me!

Teacher 1: This one [points to familiar text, reads out the first part] has a lot more information in, however this one [points to business-like text, reads out the first part] which as far as I can... just on an off-chance, think that that meets the criteria

The comment about length, although said in jest, resonates with the students' comments suggesting that 'the more you write, the better your mark' is an attitude to writing which is reinforced from teacher to student. There was a marked lack of discussion around this subject, certainly around the content of the sample reviews, which arguably communicates a lack of confidence in the teachers' knowledge and understanding of what constitutes a 'good' review. The guidance offered by ASDAN lacks the clarity that the teachers desired:

Teacher 3: I know we've got exemplars [in the ASDAN student handbook] but I think I still would like some more guidance about the kind of thing they can write.

Teacher 2: A mark scheme would be nice...

Therefore, in answer to the question of how teachers perceive the CoPE 'review', I can tentatively conclude that the teachers view the CoPE writing practices as ineffective and insignificant. This appears to be the result of both a lack of training and understanding or interest of the CoPE course and the 'divergent' textual practices that are embedded within the course. The dominant discourse and practices of A' level curricula seem to be primary causal factors. This theme will be examined further in the discussion.

(4) Do teachers feel adequately prepared/ trained to assess students' writing in this course?

The short answer to this question is no:

Teacher 1: Not at all, no. We had one day. It was ridiculous.

Teacher 3: We didn't get trained on teaching and delivery of the course.

The training offered by ASDAN to prospective CoPE teachers is a day course which all the teachers felt was not sufficient training to both deliver the course material and mark the writing produced to evidence the key skills. Indeed, the issue that the teachers seemed to be wrestling with the most, beyond their dislike of the course, was the marking. Two of the teachers commented on the lack of explicit guidance from ASDAN to help them understand what constitutes a 'good' text and what criteria they should be looking for. There was a call for CoPE to be run more like an A Level:

Teacher 2: To work well, CoPE has to be taught like a proper A' level is taught as in set deadlines and assessment points and be given feedback on their written work ... basically if the sheets are not done well then they need to be given feedback on how to do them better: they need to have it modelled, they need to have writing frames, they need to have lessons on how to fill in the forms.

This comment brought up the issue of feedback, which is salient to the assessment agenda imposed when 'reflective writing' is marked, and raises many interesting and related points. If the review is considered to be a piece of *personal reflection*, intended to provide a formal opportunity to reflectively and reflexively explore a critical incident, then feedback is both incongruent and unwelcome (as, arguably, is assessment). If, on the other hand, the review is treated as an *evaluation* then it could in theory be something which has clear assessment criteria, which could be drafted and which would warrant feedback from the assessor. It is interesting that applying the same rigid criteria as A Levels, which are seen by some as the root for the lack of time and creative space in the curriculum to allow for exploration of personal skills and the transition from/to other educational levels, is viewed as a constructive solution. In addition to feedback, teacher 2's comment also implies confusion about what the purpose and function of the CoPE review should be and, perhaps, uncertainty about the nature of different genres in general. Above all, I think this exemplifies the lack of experience and confidence the teachers interviewed had with CoPE as it represents a different approach, rationale and variety of textual practices than those that the teachers are used to.

CHAPTER 6

Discussion

The data collected suggests that, at best, the CoPE 'review' can only loosely be described as 'reflective writing'. In answer to my first research question, regarding what the CoPE review looks like, the textual analysis suggested that the students adopted a range of strategies that blurred different genres and mimicked the exemplar. This confusion could be seen as indicative of a causal relationship between the confusing underpinning rationale and the textual product. However, these claims are made on the basis of restricted data collected from only one source and, critically, institutions who use CoPE are given the freedom to run the course as they like. This means that another school may perceive the review to be a form of 'reflective writing' and approach it as such. For that reason, generalisations about the nature of the CoPE review are impossible to substantiate.

The literature review and data analysis revealed three central issues which will be explored here. The first point for discussion is the name of 'review'; it would arguably be better described as 'forced reflection' (Hobbs, 2007). The terminology used to describe and signpost the writing has played a significant role in the perceived ineffectiveness of the CoPE paperwork and in turn this has raised various issues regarding the validity, verity and value of this practice. The second issue for discussion is the place assessment has played in the implementation and production of the CoPE review, and the associated epistemological shift that both students and teachers have seemingly failed to grasp. The final theme for discussion is the challenge of introducing a new form of writing alongside the established genres in secondary school.

'Forced reflection'

The confusion that surrounds the 'plan, do, review' paperwork, and the review in particular, appears to stem from the name given to the form and begs the question 'what exactly is a review'? The teachers and students were unsure of what/ how they are supposed to write and what/ how they are supposed to teach/ guide the writing process. So, is the review a personal reflection, a business-like evaluation or a descriptive appraisal? I think the answer to this question is that the rationale behind the review is ambiguous enough to leave students and teachers to interpret it in the way they please, which appears from the data to be the 'business report' genre that both students and teachers have more experience of. However, there is an argument that the teachers should have experience of 'reflective writing' from their own teacher training. Perhaps it is the structural layout of the review form that makes distinguishing the form and function of the text so difficult. Either way, the clear message being

communicated by the teacher participants is that they lack the confidence and knowledge of CoPE and writing practices outside of their disciplines to customise the review to satisfy their conceptual framing of what the 'review' is. Furthermore, the perceived lack of training and support from ASDAN seems to have left the teachers apprehensive and suspicious of a course that requires a lot of time and effort for seemingly little reward.

The absence of risk in secondary education is another contributory factor in the 'forcedness' of the review form. The prevalently positive appraisals found in the students' examples is indicative of two central issues: the use of strategic responses and a lack of ability to be self-critical. Firstly, the students and teachers both acknowledged that they thought certain responses (lengthy, positive) would be more likely to be successful. Secondly, while some of the students admitted using the exemplar to "get started", the textual analysis showed many similarities between the students' writing and the example, suggesting that this was used by some as a model of what a 'pass' looks like. None of the data collected signified that self-critique was practised or valued by the students. For them, perhaps, the review is a paper hoop to jump through in order to acquire the qualification, which in itself does not hold much currency with either teachers or students.

The overarching message appears to be that the students in general want to succeed, albeit by employing strategies to achieve their goal and avoid 'investing themselves' in the process (which ironically is an example of problem solving). Hargreaves acknowledges this possibility when she says "the imperative to do well academically discourages students from engaging in honest and open reflection" (2004: 196). In contrast, Hobbs suggests that a positive appraisal of self is an instinctual response to the pressure of assessment (2007: 410). Either way, strategy or instinct, the absence of negative appraisal and critique strengthens the argument that there is a marked absence of risk in the British educational system. According to Sir Digby Jones, ex-director of the CBI, risk is essential in education not so young people can learn to avoid it "but so they can seize opportunities and benefit from them" (cited in Madge & Barker, 2007: 16). From this perspective, it appears that this 'cotton wool' approach has long lasting consequences which, in the context of the CoPE course, renders the likelihood of honest and open personal reflection an unachievable goal.

Assessment: epistemological challenges

The dominant issue that has been foregrounded throughout this study is the mismatch of assessment criteria and personal 'reflective writing'. As Hobbs writes, "it seems only natural to feel resentment towards a stipulation that asks one to be open and honest about one's beliefs whilst implying that a certain response is preferable" (2007: 413). This, it appears from both the literature and the data collected for this study, is the crux of the matter: how can we expect young, inexperienced students to write honest and open accounts of themselves when they are in a state of developmental flux? Students entering sixth form at the age of 16 have a significant transition to make as they move from pupil to student, from uniform to their own clothes, from formal greetings to familiarity. The impact of these considerable changes in how the student is viewed by their institution, peers, family and themselves cannot fail to impact on their presentation of self. Moreover, the assessment of students' personal developments by the very same body of staff who witnessed their development from 11 year old to young adult is very likely to be a prohibitive factor in their 'personal' writing. This, it appears, is a factor that has been overlooked by both ASDAN and the school in their development and implementation of CoPE in secondary school sixth forms.

Dominant genres in secondary education

In addition to the social and developmental dynamic that guides the writing self, there is an epistemological conflict at the heart of the 'review' paperwork, and arguably with 'reflective writing' in general. There is a moral ambiguity in the assessing of personal writing, which is compounded and complicated by the incongruity between the traditional forms of writing and assessment that are well-established and well-practised in the secondary school curriculum and the new, emerging practices, such as the CoPE 'review'. This was clearly demonstrated by the students and teachers in the data as both groups struggled to define what the 'review' actually is and the apparent sense of confusion about how CoPE works. The established genres practised in secondary education appear to be so clearly defined and deeply entrenched in the institutional psyche that the shift to a new form of writing without a clear explanation has been a considerable challenge for teachers and students alike.

Conclusion

This study has explored the practice, product and attitudes surrounding the CoPE 'review' form with the aim of establishing where it fits in the spectrum of 'reflective writing' that can be found in higher education. This exploration has addressed the wider context of 'reflective writing' in higher education and the workplace and recontextualised it for the secondary sector. The problematic relationship between 'reflective writing' and formal assessment has also been discussed.

The main findings can be concluded as:

- The CoPE review does not appear to be perceived as an example of 'reflective writing' by either the students or the teachers. This study did not produce a clear definition of what the CoPE review is, although the comments of the participants suggest that is considered to have similarities with the genre of 'business report'
- CoPE, in its current form in the institution studied, is an unpopular course with both students and teachers and this has undoubtedly impacted on the writing produced.
- The understanding of the value and structure of the course are poor, leading to unfocused teaching and apathetic engagement with the course material, predominantly with the writing tasks.
- The 'review' could potentially be interpreted as personal reflection, evaluation or description which, compounded with the formal assessment of the paperwork, renders it as difficult to complete or engage with. As such, it provides poor preparation for the types of 'reflective writing' required as part of personal or professional development in higher education or the work place.

These conclusions substantiate the need for further research into the transition from secondary education to higher education and beyond. CoPE could, in an ideal world, provide a valuable platform through which to prepare students both for the transition from GCSE to A' Level and the transition to university. However, the level of thought, attention, skills training and communication that is required for this model exceeds the time available to already overloaded secondary school teachers. The tentative conclusions that can be reached from this study are restricted by the narrow focus of this research, particularly as the implementation of CoPE is idiosyncratic to the school, meaning that other institutions who deliver the course may approach the writing differently and therefore may produce different results. A further limitation of the current research is the small sample of participants, which was suitable for a study of this size but has restricted the generalisability of the findings. The validity of

the findings of this research could have been strengthened by conducting the study across three sites, perhaps incorporating a diverse range of teaching environments by which to evaluate the perceived effectiveness of CoPE in a further education or youth work setting to contrast with the secondary school sixth form environment explored in this study. Furthermore, the academic nature of sixth form appears to have an inhibitive influence on the effectiveness of CoPE; perhaps the more informal environment of a youth group could enhance the students' engagement with the course materials.

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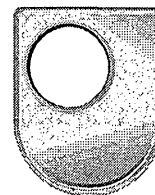
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HUMAN PARTICIPANTS AND MATERIALS ETHICS COMMITTEE (HPMEC) PROFORMA

Please complete and send to:

John Oates (j.m.oates@open.ac.uk), Chair,
Human Participants and Materials Ethics Committee (HPMEC)
Centre for Childhood Development and Learning (CHDL),
Briggs, Walton Hall, Milton Keynes
Also send a copy to Research-ethics@open.ac.uk

If you have any queries before you fill in this form please look at the
Research Ethics (intranet) web site: <http://intranet.open.ac.uk/research/ethics/>

Title of project

A short, descriptive title.

An investigation into assessed reflective writing practices in secondary education

Schedule

Time frame for the research and its data collection phase(s).

February/ March 2009– 6 x researcher-led workshops in Sponne School, Towcester –
permission granted/ CRB certificate received

April/ May 2009 – permission letter to be sent to parents and pupils/ data collection
starts. All data should be collected by the 1st May 2009.

May/June 2009 – possible pupil/ teacher interviews - TBC

Dissertation due for final submission: **7th September 2009.**

Abstract

A summary of the main points of the research, written in terms easily understandable by a non-specialist and containing no technical terms.

This research intends to examine the relatively new reflective writing tasks that form part of the assessment schedule for the Certificate of Personal Effectiveness (CoPE) programme that is run in some secondary schools. The study will examine the assessment tasks that form the portfolio of evidence for the qualification, with particular focus on the 'Plan/ Do/ Review' paperwork. The data collected will be examples of completed 'Review' forms and will be compared with the template provided in the students' book to examine how and if students deviate from the model. Furthermore, students and teachers will be interviewed to establish attitudes and opinions regarding

Sally Baker
Master of Research



reflective writing.

The research will be presented as my MRes dissertation for the academic year 2008/09. It is also intended to work as a pilot study for my PhD research on students' writing and the transition between secondary and higher education.

Source(s) of funding

Details of the external or internal funding body (e.g. ESRC, MRC).

3 + 1 funded studentship (match funded with the Royal Literary Fund)

Justification for research

What contribution to knowledge, policy, practice, and people's lives the research will make?

This research will investigate an emerging assessment practice that has attracted some attention in higher education, but comparatively little in the secondary sector. It will hopefully illuminate the extent to which the writing process is foregrounded in the reflective cycle and to what extent the model provided in the students' book guides the students' reflections.

Investigators

Give names and units of all persons involved in the collection and handling of individual data. Please name one person as Principal Investigator (PI).

PI – Sally Blane, IET

Published ethical guidelines to be followed

For example: BERA, BPS, BSA (see Research Ethics web site for more information).

BERA

Location(s) of data collection

Give details of where and when data will be collected. If on private, corporate or institutional premises, indicate what approvals are gained/required.

Sponne School

Brackley Road

Towcester

Northants

NN12 6DJ

(01327) 350284

Headmaster: Mr Jamie Clarke

Formal written permission received via email (12/01/09)

Participants

Give details of the population from which you will be sampling and how this sampling will be done.

The participants will be sampled from the Year 12 cohort (academic year 2008/09) at Sponne School. The sample will be randomly selected from the year register. A sample of 20 students' work will be taken.

Recruitment procedures

How will you identify and approach potential participants?

The potential participants will be initially introduced to the research project through a series of workshops delivered in line with the CoPE sessions. I (Sally Blane) will present the workshops which will allow familiarisation between participants and researcher. The selected participants will then be invited to take part in the project by letter.

Consent

Give details of how informed consent will be gained and attach copies of information sheet(s) and consent form(s). Give details of how participants can withdraw consent and what will happen to their data in such a case (see the Research Ethics web site for an advisory document).

Informed consent for permission to use the school as a site of research has already been received. Letters will be sent to both the selected pupils and their parents to ensure that both interested parties are informed and give consent for the data to be collected.

Methodology

Outline the method(s) that will be employed to collect and analyse data.

The participants will consist of 20 randomly selected students and the 5 teachers who deliver the CoPE syllabus.

I will collect a copy of the Review paperwork from 20 students. These will then be coded and compared with the model provided in the CoPE students' book. In addition to the textual analysis, I also intend to organise 3 focus groups (2 x students, 1 x teachers) in order to examine the students' and teachers' attitudes towards this 'new' form of assessment in secondary education. The research will therefore consist of textual data and interview data.

Data Protection

Give details of registration of the project under the DP Act and the procedures to be followed re: storage and disposal of data to comply with the Act.

The data will be securely stored on my password protected OU computer and only I will have access to it/. I will ensure that formal permission is obtained from all participants for the use of anonymised data in my dissertation and beyond.

Recompense to participants

Normally, recompense is only given for expenses and inconvenience, otherwise it might be seen as coercion/inducement to participate. Give details of any recompense to participants.

No compensation is planned

Deception

Give details of the withholding of any information from participants, or misrepresentation or other deception that is an integral part of the research. Any such deception should be fully justified.

No deception is planned

Risks

Detail any foreseen risks to participants or researchers and, based on a risk assessment, the steps that will be taken to minimise/counter these. If the proposed study involves contact with children or other vulnerable groups, please confirm that an enhanced Criminal Records Bureau (CRB) Disclosure has been obtained for each person involved in these contacts.

CRB disclosure has been obtained. All contact with children will be under the supervision of school staff or in writing.

Debriefing

Give details of how information will be given to participants after data collection to inform them of the purpose of their participation and the research more broadly.

Each participant will be given a summary of the research project and a short explanation about the importance of their contribution.

Declaration

Declare here that the research will conform to the above protocol and that any significant changes or new issues will be raised with the HPMEC before they are implemented.

A **Final Report** form will need to be filled in once the research has ended (you will be contacted by HPMEC on the date for final report below).

Contact details

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Telephone 01908 332678

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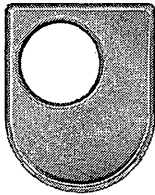
Signature(s) SALLY BLANE

(this can be the typed name(s) of investigator(s) if electronic copy is submitted (which is preferred))

Date 05/02/09

**Proposed date for
Final Report** 07/09/09

Sally Baker
Master of Research
s.baker@open.ac.uk



Students’ reflective writing in secondary education

Thank you for agreeing to take part in this research project which we are conducting in accordance with the British Educational Research Guidelines. Details of these can be found at: <http://www.bera.ac.uk/publications/pdfs/ETHICA1.PDF>

I understand that my participation in this study will involve a sample of my written work being explored and my contributing to a focus group interview regarding my attitudes towards reflective writing.

I understand that participation in this study is entirely voluntary and that I can withdraw from the study at any time without giving a reason. I can ask questions at any time. I am free to withdraw or discuss any concerns with Dr Mary Lea after the interview.

I understand that the information I give in the interview will be used anonymously in the study, and in any future publications, and that every effort will be made to ensure that comments cannot be attributed to me unless I give my consent for that association to be made. I understand that if I say something that I do not want to be used in the study I can ask for it to be excluded.

I understand that extracts from my written work may be used anonymously in the study and in any future publications

I _____ (NAME) consent to participate in the study of Sally Baker (Institute of Educational Technology) with the supervision of Dr Mary Lea (m.r.lea@open.ac.uk).

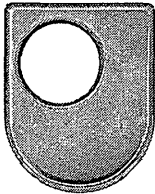
Signed:
Email:
Date:

Sally Baker
Master of Research



Appendix C

Sally Baker
Master of Research
s.baker@open.ac.uk



Students’ reflective writing in secondary education

Thank you for agreeing to take part in this research project which we are conducting in accordance with the British Educational Research Guidelines. Details of these can be found at: <http://www.bera.ac.uk/publications/pdfs/ETHICA1.PDF>

I understand that my participation in this study will involve contributing to a focus group interview regarding my attitudes towards reflective writing as an assessment practice in the CoPE programme, specifically how I feel about facilitating and marking this kind of writing.


I understand that participation in this study is entirely voluntary and that I can withdraw from the study at any time without giving a reason. I can ask questions at any time. I am free to withdraw or discuss any concerns with Dr Mary Lea after the interview.

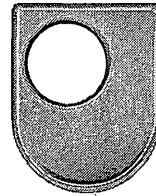
I understand that the information I give in the interview will be used anonymously in the study, and in any future publications, and that every effort will be made to ensure that comments cannot be attributed to me unless I give my consent for that association to be made. I understand that if I say something that I do not want to be used in the study I can ask for it to be excluded.

I understand that extracts from my written work may be used anonymously in the study and in any future publications

I _____ (NAME) consent to participate in the study of Sally Baker (Institute of Educational Technology) with the supervision of Dr Mary Lea (m.r.lea@open.ac.uk).

Signed:
Email:
Date:

Sally Baker
Master of Research




Sally Baker (T6189526)
Master of Research dissertation

Information about my project:

My name is Sally Baker and I am a research student at The Open University. As part of the Master in Research course, I am conducting a piece of research for the dissertation module of my course.

In this project I aim to investigate students' reflective writing in secondary education. It will specifically focus on reflective writing as an assessment practice in the Certificate of Personal Effectiveness (CoPE) programme offered in a growing number of secondary schools. I want to explore how you complete the reflective paperwork and how you feel about this style of writing and how it is assessed. All the information you give me will be treated as confidential information and will be used anonymously. **I will not pass on any individual information to your teachers.** This study will follow the ethical principles laid out by the British Educational Research Association (BERA) guidelines. Furthermore, this project will comply with the Data Protection and Freedom of Information Acts.

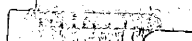
You will be asked to submit a piece of reflective writing from the 'Plan/Do/Review' paperwork which forms the portfolio of evidence required for achievement of the CoPE assessment criteria. Further to this, you will be invited to attend a short focus group with a small group of your peers to discuss your attitudes and opinions regarding this writing practice.

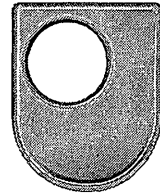
If you feel that you would like to withdraw from the project you may do so by saying that you no longer wish to participate. You are also entitled to request that any data you have supplied to me for the purpose of this research be destroyed up to **01/09/09**. There should be no risks associated with this project but if you have any concerns you are free to discuss them with either myself or my principal supervisor, Dr Mary Lea by emailing m.r.lea@open.ac.uk

I would like to thank you for taking the time to read this information form.

Sally Baker
s.baker@open.ac.uk

Sally Baker
Master of Research





28th April 2009

Dear parents

My name is Sally Baker and I am doing a piece of research for my dissertation at the Open University. I am writing to inform you that I have asked your child to be involved in a piece of research that I am conducting into the kinds of reflective writing they have to do for the Certificate of Personal Effectiveness (CoPE).

I have asked your child to provide me with an anonymised copy of the Plan/ Do/ Review paperwork for the 'Working with Others' CoPE module. Following this, I will then ask your child to participate in a small group discussion with other students to explore what they think about this kind of writing. I am not looking at individual performance and will keep all of the data confidential. Furthermore, I will not communicate any individual information to the teachers.

I hope that your child's participation in my study will help to inform and improve the future delivery of the CoPE programme at Sponne School and also contribute to the wider international debate surrounding reflective writing. If you have any queries regarding my project or your child's involvement, please do not hesitate to contact me on: s.baker@open.ac.uk

Many thanks!

Sally Baker

Sally Baker
Master of Research

T6189526

Appendix F

Student interview: schedule of questions

CoPE

- What do you think of CoPE in general?
- Can you just tell me what you think would be the advantages and disadvantages of CoPE?

General CoPE writing:

- How are the CoPE writing tasks different from the types of writing that you have to do for your chosen A' Level courses?
- Have you come across the CoPE format of plan, do, review written out in that way?
- Did/ do you enjoy this kind of writing?
- Is it comparatively easier or harder than the other kinds of writing that you have to do?

Specific writing – plan/do/review:

[Looking at mock-up review versions]

- Which version do you think is more successful? Why? Why not for the others?
- What specific parts of the text tell us this?
- Do you know what makes a successful 'review'?
- Did you see the exemplar? Did you use it?
- Did your teachers give you any instruction on how to complete the paperwork?

Appendix G

Teacher interview: schedule of questions

CoPE

- What do you think of CoPE in general?
- Can you just tell me what you think would the advantages and disadvantages of CoPE are (specifically in terms of the transition from GCSE to A level and A level to HE?)
- How does CoPE impact on your existing workload?
- Do you think you received adequate training to be involved with CoPE? Can you describe the training you received?
- Do you think the students like CoPE?

General CoPE writing:

- How are the CoPE writing tasks different from the types of writing that you teach in your disciplines?
- Have you come across the CoPE format of plan, do, review structured in that way?
- How easy is it to access the CoPE assessment criteria?
- How easy are the CoPE portfolios to mark?

Specific writing – plan/do/review:

- What is the 'review'? How do you interpret this particular task? Is it a reflection, evaluation or description?

[Looking at mock-up review versions]

- Which version do you think is more successful? Why? Why not for the others?
- How do the 3 meet the assessment criteria? Would any be unsuccessful? If so, why?
- What makes a successful 'review'?
- How much guidance do you provide in terms of how to complete the CoPE paperwork?
- How much feedback do you give on students' writing? Do they provide you with drafts? Do they complete the paperwork in class or in private? Do they generally complete the paperwork individually or in groups?

Appendix H - Examples of students' completed CoPE 'review' form



12 MAR

Level 3
Working with Others
(Group/Team)

Plan → Do → REVIEW
W03.3 Review work with others

To what extent was your work with others successful and to what extent were objectives met?

Very successful. The event went well and we had good feedback. We fundraised more than expected so could buy plenty of food for the lunch. We had to share out responsibilities to ensure we could fundraise, organise, prepare, run and clear up after the event but everyone went to plan and was kept to deadlines.

What factors influenced the outcomes, including your contributions?

The whole group worked hard before the event in fundraising and made more money than expected by providing lots of cakes for the cake sale. This meant we were able to buy a wide variety of foods, make sure no money was lost and provide a photo album afterwards of high standard. Everyone had to arrive early for preparation and stay afterwards to clear up to make sure everything went to plan.

How do you think your working with others could be improved in the future? (Include reference to interpersonal skills eg listening, giving support)

I think I could take on different responsibilities like budgeting and finance, or help with organising the whole group.

File References:		
Action Plan:	Log of Tasks:	Evidence: (eg tapes, photos, video, news paper and newspaper articles)
Evidence of Progress Check One:	Evidence of Progress Check Two:	Reports on Future Plans:
I confirm that the candidate has carried out the tasks to meet their responsibilities and has reviewed work with others and agreed ways of improving collaborative work in the future.		
Witness/assessor (signature): (e.g. tutor, supervisor, course leader)		Date:
Candidate Name:		



Level 3
Working with Others
(Group/Team)

Plan → Do → **REVIEW**
W03.3 Review work with others

To what extent was your work with others successful and to what extent were objectives met?

We were quite successful at working together as a group: we were organised and allocated tasks and activities fairly among the group members. Any conflicts between group members were spoken about in meetings as a group to make sure that we were in a good working environment to be efficient and happy. We gained the approval of the head teacher and the computer technicians so that this project could run smoothly. Overall, our project has been successful and fun to work with, all of our objectives established at the beginning have been met and we maintained a friendly group with little or no complaints.

What factors influenced the outcomes, including your contributions?

- 1. We were able to use computer rooms within the school which meant there were no running costs so all of our profit could go to the charity.*
- 2. The feedback we gained from students who attended the sessions.*
- 3. Whether the approval of the head teacher was gained.*
- 4. Whether the approval of the technicians was gained.*
- 5. The survey and questionnaires.*

These are the main factors which influenced where the project would be held, the cost of the project and which game sites would be chosen to be unblocked.

How do you think your working with others could be improved in the future? (Include reference to interpersonal skills e.g. listening, giving support)

To improve my working with others in the future, I think I could try and be more understanding of other people's strengths and weaknesses and my own strengths and weaknesses, this is to try and be more efficient as a group. One other factor which I could improve would be to take into account the views and opinions of others more and therefore improve my listening skills considerably.

File References:

Action Plan:	Log of Tasks:	Evidence: (eg tapes, photos, notes)
Evidence of Progress Check One:	Evidence of Progress Check Two:	Reports on Future Plans:

I confirm that the candidate has carried out the tasks to meet their responsibilities and has reviewed work with others and agreed ways of improving collaborative work in the future.

Witness/assessor (signature):
(e.g. tutor, supervisor, course leader)

Date:

Candidate Name: 



Level 3 - Working with Others (Exemplar)

Plan → Do → REVIEW
W03.3 Review work with others

To what extent was your work with others successful and to what extent were objectives met?

All the objectives were met and we were successful in organising and putting on a programme that the students enjoyed. We tried some new things and it was useful to get feedback because we got a good idea about the things it would be good to do again, and what was less popular. Mrs. C was very happy with the way things went.

What factors influenced the outcomes, including your contributions?

It was successful, because we all put in quite a lot of time outside of the actual sessions and we kept in touch about what was happening. We quite often had back-up plans, eg when Nicki couldn't arrange the kayaking for the bank holiday, we had already thought about going to the climbing wall as another possibility. The new games I came up with went down well and I think it was good that I decided to get together ideas for several possibilities and then talked to Nicki and Helen to get their views on which would be best. The others were pleased with the questionnaire I designed and I think I put my IT skills to good use as well when I changed some of the layout on the information about the Away Day.

How do you think your working with others could be improved in the future? (which reasons to substantiate what an interview with you says?)

Being a full-time student, it's hard to manage my time to fit everything in, so I need to always think ahead about all my commitments so that I can plan and don't get too many deadlines all at once.

It was quite easy to work with Nicki and Helen because they are friends anyway and always helpful, but I feel less confident with people I don't know so well. I think it will be good for me to continue to make an effort to deal with less familiar situations, like when I contacted Pete at the Youth Centre to borrow stuff.

File References:

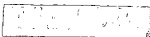
Activities	Support Notes	Evaluation (eg. lesson, weekend, school)
Structure of Program: Effect Date	Comments of Program: Effect Date	Reports on Future Plans


This document is for use by the candidate only. It is not to be used for any other purpose. It is not to be used for any other purpose. It is not to be used for any other purpose.

Witness/Teacher (signature): _____ Date: _____

Candidate Name: _____

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Level 3 - Working with Others

Plan → Do → REVIEW

W03.3 Review work with others

To what extent was your work with others successful and to what extent objectives met?

What factors influenced the outcomes, including your contributions?

How do you think your working with others could be improved in the future? Include suggestions for improvement, such as: planning, roles, support

File References		
Actual Plan	Log of Dates	Comments, e.g. those planned, revised
Comments on Progress (Date: / /)	Comments on Progress (Date: / /)	Comments on Future Work

Witness/assessor signature:
(to be signed by witness/assessor)

Date:

Candidate Name:

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Level 3 - Working with Others

Plus → Do → REVIEW

W03.3 Review work with others

To what extent was your work with others successful in what your objectives were?

The work with others was successful. The objectives were all met as the support of teachers was gained to stage the event. All the jobs were distributed equally and were run efficiently. Any conflict between group members were spoken about and were resolved quickly.

What lessons did you learn from this work, including your contribution?

- ① We were able to use the classrooms for free
- ② Feedback was gained from students
- ③ Approval from teachers was gained
- ④ Surveys and questionnaires were given out

How do you think your working with others could be improved in the future? Please write down any ideas or suggestions you have.

- Advise the event for longer before the date it occurs, improve group planning and organisation
- Take a more active part in discussions at meetings and make sure more meetings are held

The Interview

Interviewer	Interviewee	Interviewer's name, address, contact details
Interviewer's name, address, contact details	Interviewee's name, address, contact details	Interviewer's name, address, contact details

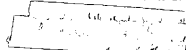
"I am aware that this is a very important part of the research and I will do my best to ensure that the data is accurate and reliable."

Witness/Interviewer (signature)
my name is [name] and I am [age] years old

Date:

Candidate Name:

RESEARCH 2008



Plan → Do → Review

403.7 **Work with others**

To what extent was your work with others successful and to what extent objectives met?
I think my work with others was successful as the event went well and the students had a good time. We were quite successful at working together as a group; we were organised and allocated tasks and activities fairly among the group members. Our event was good fun and the students enjoyed it. We were surprised by how successful it was - we needed more cases than we had anticipated. We gained support of Mr P (teacher) who assisted the organisation.

What have you learned from the network, including your contributions?

The hard work of the group ensured we raised enough money. Our regular contact with each other to confirm our individual responsibilities meant there was never any confusion about what we needed to do. The team were happy with me as a team leader and were able to tell me any changes or ideas they had. My contribution was to design and place the posters to give publicity. Although transport was a problem - as I walk to school, the number of cakes I could provide was limited.

How do you think your writing will show students improved in the future? (You may reference the following text in your response: *your response*)

I could have been more involved with organizing the whole group, as Molly was the main organizer. To improve my working with others in the future, I think I would try to be more understanding of other people's strengths and weaknesses and my own strengths and weaknesses. I could suggest my own ideas more; I am generally more of a follower than a leader.

[illegible]



Level 3 - Working with Others

Plan → Do → REVIEW
WJLB'S Review work with others

To REINFORCE what you work with others successfully what were objectives?

We met our objectives. We worked well together and listened to what we needed to do and each other.

What did you learn from your experience, including your contribution?

We listened to each other. All our contributions made the event successful. My contribution was to set up the tables.

What do you think your working with others could be improved in the future? How?

We could have been organised and started planning earlier.

What did you learn from your experience, including your contribution?	What do you think your working with others could be improved in the future? How?	What did you learn from your experience, including your contribution?

What did you learn from your experience, including your contribution?

What do you think your working with others could be improved in the future? How?

What did you learn from your experience, including your contribution?

Appendix N

A basic count of personal pronouns and passive constructions in the collected texts

Text	I	My	Me	We	Our	Us	Passive voice?
1	2	0	0	5	0	0	No
2	2	0	0	1	0	0	Yes (2 times)
3	4	1	0	4	0	2	No
4	0	2	0	3	1	0	No
5	3	3	0	7	2	0	Yes (6 times)
6	5	3	0	5	4	0	Yes (2 times)
7	4	1	2	10	1	0	Yes (1 time)
8	0	1	0	4	1	0	Yes (2 times)
9	5	1	0	1	1	0	Yes (4 times)
10	1	1	0	4	0	0	Yes (4 times)
11	6	0	0	4	2	0	Yes (3 times)
12	1	1	0	1	0	1	Yes (5 times)
13	10	0	0	8	3	0	Yes (2 times)
14	4	1	0	1	2	0	Yes (1 time)
15	5	0	0	2	0	1	Yes (4 times)
TOTAL	52	15	2	60	17	4	

Appendix O: a summary of the students' profiles

Student	Age	A Level subjects studied:
Student 1	17	Biology, Chemistry, History and Media
Student 2	18	Psychology, Law, Chemistry
Student 3	18	Maths, Physics, Chemistry and Engineering
Student 4	17	History, Economics and PE
Student 5	18	Biology, English Literature, PE
Student 6	18	English Language, Media and History

Appendix P: a summary of the teachers' profiles

Teacher	A Level subject(s) taught:
Teacher 1	Psychology
Teacher 2	Business & IT
Teacher 3	Chemistry
Teacher 4	German

Appendix Q - An extract from the student focus group transcript

S	<i>What do you think of CoPE in general?</i>
3	It's kind of pointless. It's 50 hours work for little reward.
4	It's not worth what you have to do for it.
1	The idea of it is good but ... my group has had a really bad teaching schedule cos we had one teacher at the start and then she stopped and then another teacher but he wasn't there for about four lessons and then cover teachers in the meantime and no proper work set...
S	<i>And was it impossible for you to swap groups at that point?</i> <i>(Incomprehensible mumbling)</i>
2	And a lot of the teachers don't seem to take it as seriously, like, my group's quite lucky cos we have Ms T and she's like the head of it anyway but erm a lot of other teachers don't seem to take it seriously because they don't do any work in their lessons or they don't have a teacher at all.
0108	
S	<i>Has anyone complained about that?</i>
2	I think so cos Mr M's group... he's never there, is he? (No) I think they have... I think because the students don't take it seriously as well they haven't properly... thought(?)
S	<i>Can you just tell me what you think would be the advantages and disadvantages of CoPE?</i>
0133	
2	The UCAS points, depending on what university you wanna go to... I think the personal skills...
S	<i>Can you expand on that please?</i>
2	Erm... things like when you came in and you gave the talks... something like personal statements and writing
1	It looks good to put on your CV
S	<i>OK, then what would you say the disadvantages are in your experience?</i>
2	Taking up hours when you could be doing other school work
1	Yeah, it's a lot of time to invest on [sic]
5	The writing. It's dull. I'm not one to do writing.



6	The time as well.
3	We had to think back a long way from the beginning [relates to lack of organisation within the school]
S	<i>OK... what my project is about is writing and I just wanted you to tell me what you think are the main differences between the type of writing that you do for CoPE and the type of writing that you do for your other subjects. And maybe you could start by telling me what subjects you do?</i>
2	Psychology, Law, Chemistry
1	I do Biology, Chemistry, History and Media
S 0315	<i>So, what kind of writing do you have to do for these courses? Is it reports or...?</i>
1	Essays in History and in Media.
6	In Engineering there's lots of coursework.
5	[The kind of writing in these courses] it's not really analysing your own performance
4	In Media we had to peer-mark each other's work... but I didn't like it. It's harsh criticising other people's work.
6	Yeah, in Engineering we have to critique these engineers who have been working for years and it's like "hello, who are we to criticise them?" But you also have to write about what you've done in the past so I guess it's kind of like the CoPE paperwork.
S	<i>How long would you say they are? Word wise?</i>
1	Well, we do most essays ready for exams so... In Media it's bigger, a bit like 15 (50?) marks per question and take about 45 minutes... not a huge length.
S	<i>So it's measured more in terms of how long it takes you to do it instead of how many words you've got to do?</i>
1	Yeah ...
S	(OK)
1	We've just been practising (...) in Media the points we need to put in the answer, not how long or how many words you have to write.



S	<i>And how much instruction do you get in terms of how to write an essay, for example or a report in Chemistry?</i>
1	Erm...
S	<i>Not content, just writing?</i>
6	Yeah, at the beginning of the year I found it quite difficult cos especially like, Law's my only subject where it's essay based really, and at the beginning of the year it was really difficult to write essays because nobody told us what to do and then when it came up to what we had to put in it, if you know what I mean, we had to learn for ourselves by getting things wrong. But then when it came to the end of the course and we had done all the content and then we were doing exam technique and she was saying that the exam's actually on... is all in prose so erm she started telling us about how to structure our essays...
S	<i>At the end?</i>
3	Yeah
J	It was better in History and Media because we got...in Media we spent about half the year with one teacher on the essay that would be in our exam and then we did (?) with the other teacher... and we spent loads of time in History as well.
0504	
S	<i>OK. Do you ever actually have to do anything whereby you do a project and you have to plan it, do it, and review it?</i>
6	We have to do that in Chemistry this year. We haven't done it yet as far as I know. I'm doing one now in Psychology
S	<i>So that's kind of like a research project that you do in Psychology?</i>
6	Well I think it's going to be an experiment study but we have to plan it and organise it ourselves and then carry it out with people and then review what we did.
S	<i>And would that be the same with Chemistry that you're doing your own Chemistry...?</i>
6	Yeah, an experiment
3	Yeah, it's a big piece of coursework
S	<i>OK... Have you come across this format of plan, do, review written out in that way?</i>
4	I don't think in the sense that it's been plan, do, review but I think we

	probably have all through secondary school.. Yeah like in different lessons... but probably not the plan bit, just the do and review and we would have it planned for us a lot of the time.
S	<i>OK, so I'm just focussing on the review part of that experience. How would you normally approach a review, if someone told you to review something, what would you normally do?</i>
4	If I just had to do a review and not the planning and the do part, I'd write about what we did and say what I did and how I did it and why I did it and things like that at the beginning, as like an introduction, and then kind of write about any findings or patterns and things like that and then summarise it at the end really. Sort of conclude my findings...
S	<i>What I'm kind of getting at is would it have been the case that you would say "oh I did this really well, but I didn't do this really well"...</i>
2	(Yeah, that kind of thing)
S	<i>And would you relate it more to your subject or would you put yourself into it as well?</i>
2	I'd relate it to...
1	both.
0721	
5	I think if it was something that the whole class had done then I would probably relate it the subject more and if it was an individual (?) then I would do it like "Oh I did this and this", things like that
S	<i>When you go to university do you expect to have to do anything like this?</i>
3	Probably.
4	Hope not.
S	<i>Do you enjoy any kind of writing? Do you like writing?</i>
2	Yeah... sometimes
1	I don't really because I write really precise (?)...in History you have to write these really long, waffly pieces of writing where it can take 8 pages for one answer.
S	<i>What about Chemistry where it's not the same style?</i>
3	... in Chemistry it's just bullet points or notes so I prefer that
S	<i>So do you feel confident with your prose when you are writing these long waffly bits for History because presumably you enjoy History the subject?</i>

1	(yeah)
S	<i>So do you think having to write for History makes it less or more enjoyable?</i>
1	I don't know. I don't mind doing it, it's just that it's not my strongest skill.
S	<i>What would you say your strongest skill is?</i>
1	Being neutral, sitting on the fence (laughter)
S	<i>And what do you think about writing?</i>
2	Well, I sort of find that it brings my marks down a bit having to write in prose because I only got like a C for GCSE English Language but erm so it is really difficult and I think that is a major challenge like if you know all the law and you're having to get it into an essay I find that really difficult in the time
S	<i>Do you find it difficult to communicate what you know?</i>
0917 6	Yeah but other than that
S	[Sally introduces PhD project]
1010 S	<i>Let me ask you now specifically about CoPE. I haven't used the exact paperwork that I collected from students. I've kind of made up 3 versions using the language so they are like composite versions...</i>
S	<i>So if I can just give you a few seconds, I just want you to tell me which one you think is the best and why.</i>
	<i>[Referring to text 1]</i>
4	It's a bit long-winded.
5	Yeah, it's a bit repetitive as well.
6	It's quite detailed
	<i>[Referring to text 2]</i>
6	It's quite to the point, you know, with the bullet points.
2	Seems more like analysis, rather than describing like number 1.
	<i>[Referring to text 3]</i>



4	It's too short.
3	Yeah, it looks like they can't be bothered.
5	No, I think it's straight to the point.
1	(Referring to text 3) It makes me think of something I'd write – really short
1	Yeah, I think that's good.
2	It's not very detailed [referring to text 3] so you don't really get a lot of information from what they've put down.
S	<i>So do you think that would be important then?</i>
5	Yep
S	<i>Is that quality or length do you think?</i>
5	I don't think it's on quantity, I think it's on the quality of what you write so if you had these sentences but they were very informative it would be...
S	<i>Do you think from this length [referring to text 3] you could get that kind of quality?</i>
4	(Laughs)...
4	When it's this short I think it does [detract from quality] but I don't think it does it that you need to have long paragraphs
S	<i>OK. So what about the middle one here [referring to familiar text]</i>
2	It's much more detailed and four times as long.
S	<i>OK. So would you say they've both [referring to familiar/ objective texts] got lots of detail and they are as detailed as the other?</i>
4	Well, they're both detailed it's just that that one's more wordy
3	I think this one's easier to [referring to objective text] kind of look at because it's
1	...yeah it's easier...
3	...bullet pointed and things like that. It's easier to...
1	...just glance over it, save you having to read through it all

S	<i>Yep. What about in your class, did anyone direct you towards this? I know you were all given a copy.</i>
1	First lesson
S	<i>Were you told to read through it or did you read through it yourself?</i>
5	???
S	<i>Did Ms T give you any advice or tips on how to fill this in?</i>
6 0737	She didn't really give us any advice on how to fill it in but she did tell us to read (students' book?) as a start point if we had to so that's why I kind of used it.
S	<i>Did you do yours individually or did you write it as a group?</i>
3	I did mine individually in the Easter holidays but everyone else did theirs in class when we came back
S	<i>Everyone else in your group...?</i>
3	Yep
S	<i>And did they do it on their own or did they do it together?</i>
3	Most people did it on their own but there were some people who copied each other a bit but other than that I think we did it individually.
S	<i>What do you think you are supposed to do? What do you think is the point of this 'plan, do, review'?</i>
5	Well you have to show that you have worked together to get the task done.
2	I've been told we have to do it this way because if we actually want the qualification, if we wanna actually work towards it at the end, we've got to have evidence that we did it all because if we just printed out, like the discussion sheets and things like that, if we just printed them out and said "oh we did this"... we can't prove that ever did it.
S	<i>OK, so forgetting about it as evidence and thinking about the, not so much the paperwork, not so much the evidence side of it, but maybe more what you are getting out of it. What do you get out of doing this? Is there any value for you or was it just another thing you had to do?</i>
4	I think in a way... I think it's really good to develop your skills. I don't really know how to explain it but because we've had our own work to do and our

	own situations so maybe next time if we had a sheet that says a question on it like that [referring to first box on review sheet] and then we were told to fill it in then we could just do it and we would know what's expected sort of thing.
S	<i>Do you ever have to do anything like this for your reports? Like a self-assessment?</i>
4	I don't think so.
S	<i>This one page that we have four examples of, what kind of writing is it?</i>
6	Informative
S	<i>Would you say this is reflective writing? That it's an opportunity to reflect?</i>
1	yeah
S	<i>I'm asking because I guess you could see a review as an evaluation, which you probably do more in Chemistry, as opposed to a reflection. What makes it more of a reflection as opposed to an evaluation do you think?</i>
2	When you've used personal pronouns, probably
5	Yeah
6	You're not analysing...
S	<i>So it's maybe less scientific?</i>
2100	(Nodding heads)